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The Kentucky Foreign Language Quarterly appears four times a year, and is devoted to all aspects of the study and teaching of ancient, medieval, and modern foreign languages.

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LES COURS INTENSIFS DE LANGUE ET LITTÉRATURE

By Louise Bégué, Sarah Lawrence College

Que la recrudescence actuelle de l'enseignement des langues aux Etats-Unis soit provoquée par un amour désintéressé de la culture, ou par des motifs plus pratiques et plus urgents, nous y avons gagné de voir le grand public, les P.T.A., les directeurs d'écoles et les présidents de collèges chercher à offrir l'étude des langues, d'une part à des groupes plus étendus, d'autre part, de manière plus poussée, à des groupes spécifiques. C'est ainsi que l'introduction des classes de langues au niveau primaire, les laboratoires, et les classes à la télévision atteignent dès maintenant un plus large public. Et les cours intensifs, également complétés par des laboratoires, satisfont à la demande présente d'une manière opposée, non par la quantité mais par la qualité, l'efficacité, et la rapidité.

Non que l'idée soit vraiment nouvelle. Nous avons vu pendant la guerre les A.S.T.P., où les résultats ont été extraordinaires. Mais d'abord les étudiants y étaient soigneusement sélectionnés, puis ils avaient à réussir un intérêt plus vif qu'aucun étudiant n'en eut jamais depuis; enfin ils travaillaient uniquement leur langue, et ceci pendant un nombre considérable d'heures par jour.

En temps de paix, nous avons pour les remplacer les Ecoles d'été, avec Maisons française, espagnole, etc. . . ; ou mieux encore un séjour en pays étranger, avec des cours adéquats et bien contrôlés. Ce type idéal d'enseignement intensif, il n'est certes pas donné à tout le monde d'en profiter. Mais il en existe une forme plus modeste: le cours intensif que toute école ou tout collège peut organiser sans difficulté spéciale. Car, et ceci est essentiel, un cours intensif resserre simplement, condense en un temps plus bref les cours, le nombre d'heures de travail normalement distribuées au rythme des autres études. Il n'exige par conséquent ni professeur spécialement entrafné, ni budget supérieur à ceux des cours ordinaires équivalents. Il requiert uniquement la coopération de l'administration et des comités responsables, pour établir un horaire particulier pour ces classes, une réorganisation de l'emploi du temps du professeur, une modification dans la distribution des crédits, et parfois un déplacement dans les sujets obligatoires pour telle ou telle année. Chose difficile, nous le savons, que de changer la routine établie, et par cela même devenue sacrée. Mais le bon sens et les arguments pratiques arrivent quelquefois à l'ébranler.

Il existe toutes sortes d'intensités, si l'on ose dire, de cours intensifs, qui peuvent aller jusqu'à plusieurs heures par jour, avec plusieurs professeurs; et toutes sortes de durées, les périodes les plus brèves se rencontrant surtout dans les cours d'été; toutes sortes de niveaux aussi, dans l'étude de la langue surtout, mais également dans l'étude de la littérature et de la civilisation. Mais dans les classes de débutants, les résultats obtenus sont naturellement les plus probants,

parce qu'ils sont les plus faciles à relever et les plus clairs à analyser.

Le premier avantage n'est pas d'un ordre très élevé, mais simplement pratique. Là où l'on exige deux années de langue étrangère, les étudiants aiment se débarrasser de leurs "requirements" en un an, pour être libres ensuite de se spécialiser comme ils le désireront. Mais comme une année d'études intensives traîne moins en longueur, est plus amusante, et mène généralement plus loin que les deux ans requis, il arrive qu'un grand nombre d'étudiants s'intéressent au sujet et désirent le poursuivre ensuite. Et c'est ainsi qu'un cours intensif peut accroître sensiblement le nombre d'étudiants des cours avancés.

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Les circonstances même de la classe intensive créent des réactions psychologiques assez différentes de celles des classes ordinaires. La continuité et l'abondance du travail permettent de reconstituer, pour ainsi dire, la situation que l'étudiant trouverait s'il allait dans le pays étranger; car il rencontre simultanément, en quantité et sous des aspects multiples, les efforts à fournir pour pouvoir en même temps comprendre, parler, lire et écrire; et il doit à la fois exercer sa mémoire, sa logique et son intuition, trouver des ruses pour tourner les obstacles et chercher continuellement à deviner. Tout ceci forme dans son esprit comme un réseau de problèmes qui se rejoignent et se résolvent aussi rapidement que possible, comme ils le feraient dans un pays étranger. Et puisqu' évidemment dans une classe les difficultés sont graduées, l'étudiant ne ressent pas la confusion, l'angoisse qu'il éprouverait réellement à l'étranger. Cet effet de totalité, qui reproduit la vie, provient de ce que les divers éléments n'ont pas le temps d'être séparés dans l'esprit, d'une classe à l'autre, ni oubliés.

Car l'avantage essentiel d'une classe intensive de langue est bien d'alléger l'effort demandé à la mémoire. Chaque connaissance est immédiatement utilisée, chaque règle continuellement employée, rappelée sans cesse par les phrases dites, lues, écrites, par les corrections mutuelles des étudiants puis celles du professeur, et devient ainsi vite naturelle. Et ceci constitue un gain de temps énorme puisqu'il n'est plus nécessaire de retrouver et assimiler ce qui avait été précédemment appris, mal ingéré, déjà à moitié oublié.

Un autre avantage concret apparaît dans le résultat tangible obtenu immédiatement ou presqu'immédiatement. Il peut y avoir échange, communication rudimentaire, à la fin du premier mois; expression personnelle, écrite ou orale, à la fin du deuxième; lecture libre et petits travaux de critique ou de recherche à la fin du troisième, tandis que dans un cours ordinaire des résultats semblables ne sont obtenus qu'au bout de deux, trois ou six mois. Les étudiants sont fiers de leurs petites victoires, bien qu'ils ne soupçonnent pas, les malheureux, le chemin qu'il leur reste à parcourir. Ils acceptent volontiers les exercices de grammaire dont l'utilité leur devient vite évidente. Les classes leur plaisent dès lors qu'ils peuvent en créer eux-mêmes l'atmosphère, bavarder et plaisanter. Et l'encouragement donné par une utilisation si prompte de leurs premières connaissances empêche les velléités de défections: on n'a pas envie d'abandonner

un cours où l'on se rend si vite compte de ses propres progrès.

Et puis il y a l'élément humain: le fait de faire partie d'un groupe habituel, amical, dont le professeur et les membres se retrouvent si souvent, donne à chacun la confiance nécessaire pour s'exprimer sans tension, avec le maximum de correction. Des que disparaît la crainte d'être jugé, critiqué, des qu'il peut exprimer librement ses idées, chaque étudiant cherche, c'est bien humain, à briller devant ses camarades, ce qui le pousse à travailler d'autant plus activement.

Avec la continuité et l'accumulation du travail, la cohésion, la confiance, l'approche multiple, l'utilisation maxima de l'effort et du temps, l'encouragement des résultats rapides, on peut affirmer, je crois, que le niveau atteint à la fin d'un cours intensif est sensiblement supérieur à celui auquel on parvient après le même nombre d'heures dans des cours ordinaires échelonnés sur deux ans au lieu d'un, par exemple. De combien exactement, il est impossible de le déterminer exactement, puisque la qualité de l'enseignement et les résultats varient tellement, selon chaque établissement, que même les tests n'y sont pas clairement unifiés. Un bon étudiant peut arriver, dans un cours intensif doublé d'un an pour débutants, au cinquième semestre ordinaire, parfois à la troisième année, ou, sur certains points seulement, à la quatrième année d'un collège moyen; mais qu'est-ce qu'un collège moyen?

En tout cas, et sauf exception, une base est acquise au bout d'un an, et dans toutes les directions. L'étudiant comprend complètement la conversation des personnes auxquelles il est habitué, et assez bien celle des personnes qu'il ne connaît pas. Il parle assez clairement pour être compris de tous, mais avec une aisance, une vitesse et une correction fort variables selon chacun; c'est le point où les différences individuelles sont le plus marquées. La grammaire a été couverte et bien assimilée, mais non pas en détails; le vocabulaire du Français élémentaire est à peu près couvert, mais insuffisamment assimilé encore; il s'agit du vocabulaire actif, celui qu'il peut employer en parlant ou en écrivant; celui que dans ses lectures il comprend est, bien entendu, extrêmement plus développé. L'étudiant sait écrire des "free compositions, " relativement très correctement, car il a appris à exprimer ses idées en se limitant aux constructions dont il est sûr, sans jamais passer par l'anglais, avec un recours minime au dictionnaire. Il lit bien; très tôt il a accès à des textes littéraires et techniques, soigneusement gradués, et il prend vite goût à la lecture, il aime commenter ses lectures, et souvent traduire. Tout cela sur une échelle modeste, bien sûr; il ne possède pas encore réellement la langue; mais il peut séjourner en Europe, par exemple, d'une manière intelligente et profitable; ou bien, l'année suivante, il pourra suivre un cours de littérature ou de civilisation et, après quelques semaines d'entraînement pénible, arriver à lire, comprendre et discuter des textes aussi solidement qu'il le ferait en anglais.

Un seul inconvénient existe, semble-t-il, au procédé du cours intensif. Les étudiants, égaux au départ puisqu'ils ne savent encore rien, font des progrès variables selon leur zèle, leur intelligence, leur facilité; c'est un phénomène commun à toute classe; seulement dans un cours qui se termine au bout d'un semestre, l'hétérogénéité est moins marquée, et au semestre suivant, les étudiants sont souvent redistribués dans des sections différentes selon leur force. Dans un cours intensif d'un an les inégalités s'accentuent davantage: certains deviennent rapidement plus logiques, d'autres plus intuitifs, d'autres plus rapides, d'autres plus soigneux. Cette diversité un peu gênante rend toutefois les classes plus stimulantes.

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Un point doit être souligné. L'unique raison d'être d'un cours intensif étant son meilleur rendement, le professeur doit constamment s'efforcer à une efficacité maxima dans un temps minimum; c'est-à-dire que, se découvrant cette richesse d'heures de classe et de préparations, il ne doit pas se créer une atmosphère de tranquilles loisirs. Un cours intensif se justifie en évitant les pertes de temps, les répétitions inutiles, tous les petits moyens désormais superflus de retenir l'intérêt. Et c'est seulement en l'organisant dès le début au maximum de rendement et de concentration que l'on pourra développer rapidement les possibilités de chaque étudiant et bientôt lui ouvrir des domaines inconnus, une autre langue, une autre civilisation.

Certaines suggestions, le résultat de plusieurs années d'expérience personnelle, sont peut-être à retenir pour une classe de commençants.

Il est presqu'inutile de rappeler que le nombre d'étudiants doit être fort limité (ne dépassant pas la quinzaine) car le professeur doit pouvoir s'occuper de chacun individuellement.

Un des dangers du système intensif pourrait être d'habituer trop les étudiants à la voix, au comportement du professeur. Dans la mesure du possible, celui-ci peut se décharger des éléments plus faciles, conversation, jeux, exercices de répétitions, de grammaire, auprès d'un assistant moins expérimenté peut-être, mais qui les habituerait à communiquer régulièrement avec une autre personne. De même les activités complémentaires, tables de langue, films documentaires et commerciaux, réunions de cercle et conférences, vers quoi on peut les diriger assez tôt, les familiarisent avec d'autres timbres, d'autres articulations.

Nous croyons vivement à la nécessité d'apprendre par coeur, soit les leçons entières, répétées ensuite au laboratoire sur le disque ou la bande magnétique avec pauses, soit tout au moins les groupements de mots, les constructions, les expressions les plus utiles de chaque leçon, qui reviendront ainsi automatiquement à l'esprit en cas de besoin et serviront de modèle ou de référence.

Il est également essentiel de commencer par des principes phonétiques rudimentaires, continuellement appuyés sur des exemples pris dans les textes étudiés. Cette prise de conscience phonétique se développera constamment au cours de l'année. Elle servira de base aux corrections réciproques des étudiants; toute erreur est d'abord corrigée par les camarades, puis lentement, l'étudiant devient lui-même conscient de ses fautes et se corrige spontanément.

Dès le début aussi, en même temps que les sons élémentaires, sont apprises leurs possibilités orthographiques (par exemple: in, im, ain, aim, ein, eim, ien, etc. . . .) à la fin du premier mois. Chacun peut ainsi tout lire correctement, sans tout comprendre évidemment, comme le ferait d'ailleurs un jeune enfant français.

A mesure que la grammaire se complique, d'autres problèmes de compréhension se dressent, et il faut entraîner les étudiants à distinguer dans les groupes usuels des sons très proches ayant des sens très différents:

> il est, il l'est; ils ont, ils sont; elle sera, elle saura; il l'a fait, il avait; il y a, il y en a.

La liste en est très longue.

Mais c'est la lecture qu'on peut le mieux développer. Lorsqu'ils savent lire, le deuxième mois, on peut leur apprendre à deviner intelligemment en faisant les rapprochements nécessaires, c'est-à-dire en utilisant les mots de la même famille, les "cognates." Le mécanisme une fois saisi, les élèves se trouvent posséder l'énorme richesse du vocabulaire et des expressions d'origine latine ou française communs aux deux langues; et peu après ils peuvent aussi les comprendre, et les faire comprendre oralement. Le danger, nous le connaissons bien; c'est que la traduction littérale d'un mot similaire devient fréquemment ridicule; il faut donc supprimer la tentation de faire d'abord une traduction drôle, en les orientant tout de suite vers la découverte du terme ou de l'expression adéquats, qui a un sens logique dans le contexte. Quand ils ont compris que les idées exprimées ne sont pas bizarres et saugrenues, mais tout aussi raisonnables que celles de leurs propres écrivains, ils commencent à acquérir le respect d'une autre culture et le moyen de l'aborder directement.

Il est toutefois prudent, pour ne pas décourager les étudiants, de n'offrir les premiers mois que des textes faciles à deviner, dont le contenu reste intellectuel, cultural, artistique, social, politique, dont les mots sont d'origine latine en anglais, plutôt que des textes chargés de termes factuels et concrets, d'origine saxonne en anglais. On trouve un vaste choix d'articles dans les revues, les magazines et les journaux. Les livres sont lus en dehors de la classe, à la fin du troisième mois. C'est (pour le français) la liste bien connue des oeuvres les plus brèves et les plus simples de Gide, Giraudoux, Saint-Exupéry, Camus, Dhôtel, Romains, Duhamel, Renard, Prévert, Supervielle, etc. Et en outre,

beaucoup de poètes modernes, à partir d'Apollinaire, qui sont étonnamment plus faciles que les classiques. On y ajoute, pour qui le désire, des extraits de nos grands écrivains, mais en éliminant tout ce qui dépasse dangereusement les connaissances actuelles de la classe. Il faut que le texte soit finalement compris. C'est pourquoi les écrivains naturalistes sont à éviter les premiers mois, car si leur pensée est simple leur vocabulaire chargé renvoie avec une fréquence décourageante au dictionnaire.

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Toutes ces lectures restent individuelles, suggérées suivant le développement et les goûts de chacun. Les textes sont pris dans leur édition française, naturellement, pour donner l'accès direct et apprendre à manier un dictionnaire, même élémentaire. Et pour ces préparations, comme aussi pour les exposés écrits de critique et d'appréciation qui les accompagnent, on ne peut assez encourager le travail d'équipe, à deux ou trois, plus stimulant, et qui fait encore une fois gagner du temps.

En classe au contraire, il est bon de s'en tenir à des anthologies, des passages choisis pour la littérature et la civilisation, qui servent de base aux questions, traductions, commentaires et discussions ordinaires.

Ces quelques indications sont données d'après des classes de français conduites ainsi depuis plusieurs années, mais elles peuvent sans doute s'appliquer presque toutes à des cours intensifs d'autres langues.

Et si nous insistons ici sur les cours de commençants parce que les résultats sont plus nets, il ne faut pas oublier que la plupart des remarques que nous avons faites s'appliquent aussi bien aux cours intermédiaires de langue, de littérature ou de civilisation qui profitent eux aussi de la continuité procurée par une organisation intensive.

Dans un cours intermédiaire, où la facilité et la correction de l'expression laissent encore à désirer, les progrès rapides et "sans douleur" s'accomplissent presqu'automatiquement sous la quantité de lectures, d'exposés, de discussions, de travaux écrits, de notes, imposés par le cours même. La langue lue et par-lée, la pensée même, ne tardent pas à devenir directes, spontanées, et beaucoup plus correctes. Les sujets traités couvrent ainsi tout naturellement un territoire bien plus vaste et solide qu'on ne pourrait le faire en quatre fois un semestre. Les points et les auteurs étudiés se recoupent, se recouvrent; les parallèles, les contrastes, les références sont encore présents aux esprits; personne n'a eu le temps d'oublier; le cours y gagne en ampleur et en profondeur. Et là aussi la cohésion du groupe où tous connaissent et apprécient les tendances, les réactions, la participation de chacun, mènent à des discussions profitables. Les étudiants ont le plaisir de voir apprécier leur originalité, la valeur de leurs opinions, leur méthode de travail; ils pénètrent réellement dans la littérature.

Dans un cours avancé, les mêmes observations demeurent valables, mais la différence avec un cours traditionnel est moins marquée, puisque la langue et la facilité, en théorie toutefois, sont acquises et que l'étudiant, plus mûr, est plus sûr de lui. C'est plutôt dans un cours de recherches, un "seminar," que la quantité de temps disponible devient précieuse pour la qualité des résultats. L'étudiant peut vraiment s'absorber dans son travail.

Les profits que l'on retire à tous les niveaux, dans toutes les directions, à tous les points de vue, de l'organisation de cours intensifs, semblent suffisamment marqués pour décider à l'expérience les administrations les plus prudentes et les plus traditionnelles. Nous savons combien celles-ci sont lentes à accepter des modifications à leurs habitudes. Mais dans le cas qui nous concerne il ne s'agit pas de se faire accorder un budget extraordinaire, ni de faire venir quelque spécialiste. Tout bon professeur est qualifié, avec certains déplacements à opérer dans son horaire. Tout étudiant susceptible d'enthousiasme est qualifié, avec un rétablissement de crédits proportionnés au nouveau nombre d'heures de travail. Que risque-t-on? Rien. Que peut-on gagner? Du temps, des résultats, et la joie de révéler des pays, des oeuvres, des hommes, un monde nouveau.

A paper presented at the

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Twelfth University of Kentucky Foreign Language Conference Lexington, Kentucky 1959

THE FRENCH LITERARY CLIMATE

By Georges J. Joyaux, Michigan State University

One cannot but be struck and impressed by the respected and important position assumed by the man of letters in the social and political life of France. Unlike the American writer, who is usually dissociated from the rest of society and keeps away--or is kept away--from interference with national or international affairs, his French counterpart plays the part of a beacon light to which the public at large turns for direction and guidance. This is especially true in times of crisis, as was the case during the Dreyfus incident at the end of the nineteenth century, and more recently during the Spanish Civil War. Presently, the Algerian crisis and its repercussions in French literary circles bear witness to the engagement of the French writers and to their role as directeurs de conscience. As Wallace Fowlie puts it, ". . . in times of national crisis, the French turn to their writers, because the writer is by definition in France the man who writes about the world of his heart but who also looks at the world itself and seeks to integrate in his writing some considerations concerning the affairs of the world."

It is true that readers do not always pay heed to the teachings they expect from their intellectual leaders. However, the writer, as expected of him, remains "l'incarnation de la conscience morale du pays," and as such does not hesitate to express his views concerning the national and international issues involving France. Thus, a student of French literature, analyzing the literary production of the year 1957-1958, could begin with these words: "Les intellectuels français n'ont pas failli cette année à leur tâche de directeurs de conscience; au moment où le pays tout entier semblait la proie d'un nationalisme exacerbé, ils ont dénoncé sans relâche le scandale des méthodes de repression en Algérie. Ils méritent notre reconnaissance."²

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High above the stormy seas which today agitate France are heard the dispassionate voices of her men of letters, rising above the emotions and outbursts of the public and the inconsistency of the officials. They point the way to the true, though not always pleasant, path to greatness. Even authors as different as Jean-Paul Sartre and François Mauriac, abandoning for a while their own literary activities—their raison d'être—are now devoting their time and efforts to pamphleteering and journalistic activities, in an attempt to bring their readers back to a more measured position, more in keeping with the terms which have come to represent France: Liberté, Egalité, Fraternité.

Albert Camus himself, though perhaps more inclined to a position of detachment and intent upon keeping his intellectual independence, has not neglected his role as directeur de conscience. One of his most recent publications is a col-

lection of penetrating editorials and essays dealing with the Algerian controversy:

Ces texts résument la position d'un homme qui, placé très jeune devant la misère algérienne, a multiplié vainement les avertissements et qui, conscient depuis longtemps des responsabilités de son pays, ne peut approuver une politique de conservation ou d'oppression en Algérie. Mais, averti depuis longtemps des réalités algériennes, je ne puis non plus approuver une politique de démission qui abandonnerait le peuple arabe à une plus grande misère, arracherait de ses racines séculaires le peuple français d'Algérie et favoriserait seulement, sans profit pour personne, le nouvel impérialisme qui menace la liberté de la France et de l'Occident. 3

André Malraux who, despite his semi-retirement as a novelist, has retained an unparalleled influence among the younger generations, is now completely involved with those at the helm of the Ship of State. His close relationship with General de Gaulle--himself well-schooled in literature and a writer of no small talent--attests to the high position granted to, and assumed by, French men of letters.

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The explanation for the importance of the French writer is, perhaps, to be found in the fact that one Frenchman out of two is now preparing a literary work--a sufficient proof of the Frenchman's regard for literary activities. On the average, twelve thousand titles are published every year. As expected in this century of the "common man," the novel takes the lion's share, and three thousand new novels are added annually to the already crowded shelves of the numerous bookstores in Paris and in the provinces. Julliard, the publishing house which "hit pay dirt" with Françoise Sagan's novels, publishes about twenty novels a year out of the two hundred manuscripts received. Each year, two or three hundred new young novelists are added to the long list of their predecessors. It might be interesting to point out, as this is a new development, that about two thirds of these writers are young women novelists.

Despite this tremendous activity, French publishing is in serious danger. On the one hand, all the publishing concerns are not as successful--or lucky--as was Juliard, and the large number of new novels published every year reveals, on the part of the publishers, a constant hope that some day, out of the many novels by new authors, there will spring forth a new bestseller. André Calles remarks:

. . . en multipliant la prospection, en crochetant dans cette masse de papier dactylographié on risque de dé-

nicher la nouvell gan, le bestseller aux 500,000 exemplaires, ce lore unique qui permet quelquefois à une maison d'édition de tenir deux ou trois ans ou de publier des auteurs pour l'happy few. 4

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On the other hand, as the number of writers is constantly increasing, "le jour est proche où le nombre des écrivains rejoindra celui des lecteurs, le monde des lettres sera ainsi totalement fermé au profane et le grand public livré à la télévision et à la presse du coeur. "5 Finally, there can be little doubt that the book, confronted as it is with active competition from television, the movies, and the inexpensive weeklies, has now become a luxury product.

It is not surprising, therefore, that the financial and economic status of men of letters should be a matter of deep concern. The hopeful young writer cannot make a living by means of his chosen profession, and the financial success of a Françoise Sagan only accentuates the tragic condition of her less successful, though far more numerous, counterparts. Unable to live from his pen, the author is forced to engage in other activities which in fact monopolize all his time and efforts and prove a hindrance to his development as a writer. Those who write despite these unfavorable conditions prove their eagerness to write and their confidence in the value of what they have to say.

On the one hand, publishing houses hesitate to publish a completely unknown writer; they prefer to rely on the old standby, aware as they are that such undertakings, though perhaps not financially successful, will at least prove not to be a complete loss. It must be said, however, that some publishing concerns, aware of the difficulties facing the young writer, have designed ways to facilitate their first steps in the world of letters. Julliard and Les Editions du Seuil, for example, publish collections especially designed as an outlet for the first works of young talents. Les Editions de Minuit, an avant-garde publishing concern, whose origins go back to the dark years of the Occupation (1940-1944), welcome unknown young writers and facilitate their task. However, such measures are still insufficient to discover and encourage talented young writers.

A second factor behind the current difficulties facing the young author lies in the fact that books have now become luxury products. Life has become quite expensive and it is more and more difficult for a reader to divert enough money to buy a book when he needs this money so badly for so many other things. Besides, television, the movies, and the numerous weeklies offer him, at a much cheaper price, the entertainment and relaxation he formerly found in books.

The Book Club and the Pocketbooks are other relatively new innovations which, for the present, have proved harmful to the discovery of new talent. Thus the <u>Livres de poche</u>, a good idea per se and full of promise for the future,

now rely too heavily on books and authors of long standing. As expected in a venture of this kind, those who publish these pocketbooks cannot—in view of the large printing of each work—take a chance on a book or on an author who has not received the stamp of approval of past generations. The tremendous success of the paperback books in America augurs well for the future development of the pocketbooks in France, and the difficulties which this trade has created for the young French writers today should prove a boon in the years to come. The same can be said of the Book Club; there again the organizers of such clubs rely heavily on well known books and authors and are unwilling to take the risk of publish—ing untested works.

Unable to live from his works, the young writer is therefore forced to turn to another profession. Today's writers are first of all newspapermen, readers, or advisors for publishing concerns, or are engaged in television and radio activities. In the latter case (true also in America where television and radio have proved to be irresistible poles of attraction) the young writer is lost to the world of letters because he soon finds it hard not to commercialize his pen. As has been suggested, perhaps the State should take over the role of the Maecenas of past centuries; the question then arises whether or not this would prove a boon or a further difficulty, as the writer would then become—as he has been at times and still is in certain countries—a mere tool of the State.

Turning to the literary mood of the times, we find that under different names and forms the contemporary literary production in France evidences an undeniable rebirth of humanism, and it appears that Jean-Paul Sartre was right when he maintained that "L'Existentialisme est un humanisme." It is true that this new humanism is no longer dependent upon hypothetical human nature, but rather on the concrete, "existing" though forlorn man of everyday life.

Apart from the main current of thought thirty years ago, the Malraux of La Condition humaine (1933) now sees his views generally prevail in the literary production of the 1940's and 1950's, and he has become probably the best representative of the contemporary climate of opinion:

Il a été le premier a dégager l'homme des valeurs qui ne pouvaient plus le servir, à le dépouiller, devant le ciel étoilé et devant les charniers des guerres, des vêtements surannés du siècle passé, pour le mettre réellement devant son problème present. Personne n'a mieux que lui représenté et préfiguré la position actuelle de l'homme dans la littérature.

Existentialism, at least in the broadest meaning of the word, continued the action Malraux had begun and which Dostoievski had set in motion at the end

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of the nineteenth century when he said, through the medium of Kirilov in The Possessed and Ivan Karamazov in Brothers Karamazov, "If there is no God, then everything is permitted." Partisans and detractors alike of Existentialism have stressed too heavily the negative side of the new movement, its immorality, its nihilism, and its so-called demoralizing influence. Existentialism does not try to conceal the absurdity of the human condition; it does not lead to pessimism but rather serves as a springboard for the fullest realization of man. Though purposefully ignored by most of the critics, the positive aspect of Existentialism "has provided post-war generations with courage, faith and hope," has helped them considerably to recover from the tragic experiences of the past decades, and has led them to a more enlightened and more real humanism.

On the whole, the heroes of the leading literary figures in France have been Promethean heroes:

Chacun... a pour tâche de construire son destin dans sa solitude, sans le secours d'une norme sociale, ou d'une grâce divine, chacun invente par sa vie une éthique dont le prix est le refus de toute attitude déjà prête, de tout modèle, et de tout pharisaîsme, et la révolte contre les faux Dieux de la morale sociale que conserve encore autour d'eux one société qui a cessé d'y croire....10

Malraux again gives us a clue to the mood of the times. In an address to a UNESCO Conference in 1946 he raised the rhetorical question: "Le problème qui se pose pour nous, c'est de savoir si sur cette vieille terre d'Europe, oui ou non, l'homme est mort? "ll Contemporary French literature has given an emphatic negative answer to this question, and the current literary production leaves no doubt as to the existence of a new humanism. As early as 1946, Albert Camus, whose debt to Malraux has long been known, set the new humanism in its proper light with these words: "Je continue à croire que ce monde n'a pas de sens supérieur. Mais je sais que quelque chose en lui a du sens, et c'est l'homme, parce qu'il est le seul être à exiger d'en avoir. "l'Existentialism's better claim to greatness for posterity will be, perhaps, the considerable role it played in bringing back into the spotlight Man, "avec sa misère, sa faiblesse, mais aussi son vouloir-vivre, ses instincts de jouissance et de puissance. "l'a

Today Existentialism is no longer in the news. After reaching the peak of its impact in the late 1940's--at a time when it made the front pages of practically every newspaper in France and abroad--it has now been absorbed, digested as it were, by the main current of contemporary French thought. In the process, contemporary French ideas have been strongly colored by the em-

phasis the existentialist school placed on the existant. Thus, though French literature today is "anarchical and confused, "14 still seeking its way, it does so from a generally accepted common ground. Today's writers in France, at least the majority of them, "refusent de croire à un homme idéal, au règne de l'esprit, à la finalité transcendante d'une espèce promise à la justice et au bonheur Ils ne voient plus que l'homme concret Ils considèrent le monde et l'histoire comme irrémédiablement absurdes, livrés non à une loi secrète de progrès, encore moins aux desseins d'une providence, mais à la contingence pure et au hasard, "15 and the image of Man which their works exhibit, "as the creator of his own existence, is directly and deliberately opposed to that of the turn-of-the-century novelist. "16

What about American influence on French literature? On the whole, it seems that American influence on French letters has followed a pattern somewhat similar to that of Existentialism. During the dark years of the Occupation, American letters made their entrance on the French literary stage with all the prestige attached to outlawed goods. One can still remember the times when Gone With the Wind and the latest Steinbeck were sold at black-market prices in a few hard-to-find stores. Camus' L'Etranger (1942) marked the first step in the rather short-lived history of American influence on French writers: "Camus ne montrait aux lecteurs que ce qui se voit de l'extérieur. Le monde, où jusqu' alors le romancier français promenait ses torches, était un monde secret, subjectif: au contraire, le nouveau venu ne s'occupait que de l'objectif." 17

With Dos Passos, whom Sartre regarded as the greatest contemporary novelist, American impact on French letters came to a peak, and in the late 1940's, the author of <u>U.S.A.</u> was the object of so many imitations "que ces singeries ont failli nous faire détester le modèle." But these excesses also marked the end of the direct American influence on French literature, and Claude Edmonde Magny's <u>L'Age du roman americain</u> (1948) marked the beginning of the end.

Today we are witnessing a rebirth of American influence in France, but it is an influence of a very different type. Just as Existentialism, after reaching a peak, disappeared from the forefront to be found again assimilated in the main current of French thought, it seems that American techniques and objectivity have become an integral part of French literature, and most literary productions of the last decade reveal an undeniable American touch. However, it is no longer the servile imitation of the preceding years:

Comme si les écrivains français avaient eu le temps de digérer et d'assimiler la leçon de la génération de 1930, les romans qui ont paru ces dernières années ne sont plus des imitations plates ou des exercices de style superficiels, mais des oeuvres qui marient heureusement les innovations apportées par l'Amérique au génie propre des lettres françaises. 19

On the one hand, most French writers of the younger generation are well acquainted with American literature and have read Faulkner and Hemingway. On the other hand, through the writings of their elders, they have gained further acquaintance with the techniques and views of the American writers of the lost generation. Unlike their fathers, however, they have had more time to absorb this American influence, make it theirs and put it to their own use.

There is an area where direct American influence has*not abated. In the Série Noire Collection (published by Gallimard), more than seventy-five per cent of the five hundred or so titles published thus far have been translated from American works. The director of the collection, M. Marcel Duhamel, is always seeking new titles to be added to his very successful list.

These books offer two hours of easy and relaxing reading to their fifty thousand or so regular readers--twenty thousand of whom are "intellectuals," newspapermen, lawyers, physicians, professors, and writers. According to M. Duhamel, these readers are looking for truth, authenticity, a good style, humor, and a certain geographical remoteness, because it is always easier to accept and be carried away by events taking place in an unfamiliar place. Dashiell Hammett, Horace McCoy, Raymond Chandler, David Goodis, Day Keene, and Chester Hines are among the American writers most often translated in this collection.

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This glance at the contemporary literary scene would be incomplete without a few words about the so-called nouvelle école du roman. The prolific production of today's French novelists can conveniently be divided into two groups. The larger group (which accounts for ninety-five per cent of the current production, according to the keen and outspoken critic Jean-Paul Sartre) brings nothing new to the novel--though French letters are in dire need of newness, Sartre would add. Sociologically and psychologically, France has not changed noticeably in the last fifty years, which explains the difficulty newness meets upon imposing itself upon the conscience of today's Frenchman. As we have said before, his views of the world and man have been subjected to certain undeniable and unparalleled changes, but his education is the same as that of his forefathers. He is still schooled in the traditional way, and it is difficult for him to adapt to the new world he is facing; the outdated educational system has failed to prepare him for such far-reaching modifications of his understanding of, and dealing with, the universe.

It is true that it is quite difficult to adapt to the new world, and this problem is not limited to France, although in that country the weight of tradition makes the transition to the new times still more difficult:

Nous continuons à voir selon l'espace euclidien tout en admettant la courbure de l'espace, à penser la simultanéité à distance en admettant son impossibilité, à raisonner selon la logique syllogistique en sachant qu'elle recouvre des pseudo-propositions. On sait que Freud a détecté une vérité; mais on se conçoit souvent en dehors d'elle. On sait que l'Histoire n'est plus celle de l'Europe, mais on agit comme si on l'ignorait Le geste qui s'impose aujourd'hui est malaisé: arracher l'esprit à ses trajectoires familières, à son système de gravitation. Le nouvel univers offre le spectacle d'une immense inversion des évidences -- et nul ne peut entrer en lui sans opérer en soi une conversion radicale, sans déraciner l'esprit de son terreau traditionnel et naturel. 20

Still, there is something new in the novel, and the success of the Editions de Minuit attests to the existence and vigor of a new school of novelists, usually referred to as le nouveau réalisme: "Les Editions de Minuit . . . semblent jouer maintenant pour la nouvelle génération, le rôle que les Editions de la N.R.F. jouèrent à partir de 1914. "21

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For these writers, the writing of novels is an art; they are searching for a human quality of the novel and are constantly experimenting with new techniques to express this quality. Properly speaking they do not form a school and le nouveau réalisme is little more than an invention of the critics to unite in a single group all those writers who are consciously making an attempt to depart from the traditional French novel à la Mme de la Fayette or à la Benjamin Constant. Thus, it is their negative attitude regarding the novel which unites them more than any positive traits or methods they reveal in their novels:

Il s'agit essentiellement de la floraison d'une nouvelle génération de romanciers--on peut l'appeler post-existentialiste--qui refusent les formes traditionnelles du roman. Les livres de Michel Butor, de Alain Robbe-Grillet, de Claude Simon, de Marguerite Duras, de Robert Pinguet, de Jean Lagrolet, de Kateb Yacine, auxquels il faut ajouter ceux plus anciens de Nathalie Sarraute et de Samuel Beckett . . , si différents et opposés qu'ils puissent paraître ont tous en commun cette "volonté de rupture" sans laquelle, selon Malraux, il n'est pas d'art. 22

Though one of the members of this group, Michel Butor, received the Goncourt Prize for his excellent novel La Modification (1957), it is fair to say that thus far these writers have received little more than a success destime. The undeniable difficulty of their novels--increased further by the conscious effort to do away with the heroes and the plot, the ingredients of the traditional novel--and the unpreparedness of their readers to follow them in their new approach account for their lack of success among the public at large. As a result, their writings are left to a very small appreciative elite, very loud, however, in praise of their achievements.

Alain Robbe-Grillet, whose novels have been accompanied by critical explanation of his theories, has often been regarded as the leader of the new school Though his techniques and his views differ considerably from those of his so-called disciples, he is a good illustration of the new ferment at work in novel-writing in France: "Il y a . . . dans l'oeuvre de Robbe-Grillet, à la fois un refus de l'histoire, de l'anecdote, de la psychologie des motivations, et refus de la signification des objets. D'où l'importance de la description optique"23 His objectivity, he says, does not mean impartiality, but une littérature tournée vers l'objet. La Jalousie, probably his best novel to date, and certainly the best example of his experimentation, does away with the traditional components of the novel. Although the hero never appears personally in the novel, his presence is felt by the reader, en creux as it were. In the center of Robbe-Grillet's novels there is always a man who sees, feels, looks, and tells, and the reader's task is to build up the hero in terms of what he (the hero) sees, feels, looks at, and tells

As has often been the case in past literary history, these young writers enjoy a far greater reputation abroad than they do in France. Thus Robbe-Grillet, whose reading public in France does not amount to more than three or four thousand readers, has aroused considerable interest throughout the world. His works have been translated into seven languages, and many foreign critics have ranked him as one of the most significant literary figures in France today.

From this rapid glance at the contemporary literary scene in France, it appears clearly that France's literary life is in no more danger today than it was in the past. Throughout the years critics have often talked of literary crises, and la crise du roman, carefully analyzed by numerous critics, is neither new nor different from any preceding one. The very considerable and varied literary production speaks highly for the intensity of France's intellectual activities, and the apparent chaos merely reflects the changing times. French literature is undoubtedly at a very important crossroad in its development. But is not man himself at an important crossroad in his own development? Much has been acquired over the past centuries and time has come for an assessment: "La littérature contemporaine est essentiellement une littérature de prise de conscience où il s'agit moins d'inventer que de trouver un style à ce qui existe déjà."²⁴

The quality as much as the quantity of the literary output gives a strong denial to those who talk of a <u>crise de la littérature</u>. On the whole, "l'ensemble de la production donne une impression de bouillonnement créateur, de volonté de renouvellement, de santé vigoureuse dont on n'avait pas vu l'équivalent depuis de longues années." 25

NOTES

- 1. Wallace Fowlie, A Guide to Contemporary French Literature (New York, 1957), p. 14.
- 2. Jean Garduner, "L'année littéraire 1957-1958," the French Review (January, 1959), p. 209.
- 3. Albert Camus, Actuelles III (Paris, 1958), pp. 11-12.
- 4. André Calles, "De l'inflation en littérature," France-Observateur (25 décembre, 1958), 17.
- 5. Loc. cit.

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- 14. Fowlie, p. 280.
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- 18. "L'Influence du roman américain en France, "<u>Informations et documents</u>, 82 (Mai, 1958), 28.

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- 21. Garduner, 211.
- 22. Loc. cit.
- 23. Roland Barthes, "Il n'y a pas d'école Robbe-Grillet, " Arguments (février 1958), 6.
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IMAGES OF ORIGINAL SIN IN BAUDELAIRE'S PROSE POEMS

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Baudelaire contends that the progress of civilization "est dans la diminution des traces du péché originel." Au moral comme au physique, he writes, j'ai toujours eu la sensation du gouffre, 2 i.e., knowledge of his sinful nature. Original sin is man's predisposition to be evil, and whatever is natural is evil. The natural man is by definition evil. "L'homme, c'est-à-dire chacun est si naturellement dépravé qu'il souffre moins de l'abaissement universel que de l'établissement d'une hiérarchie raisonnable." Woman is evil because she is natural: "La femme est naturelle, c'est-à-dire abominable." Corruption and death are the consequences of nature and sin:

La peine de Mort est le résultat d'une idée mystique totalement incomprise aujourd'hui. La peine de Mort n'a pas pour but de <u>sauver</u> la société, matériellement du moins. Elle a pour but de <u>sauver</u> (spirituellement) la société et le coupable. Pour que le sacrifice soit parfait, il faut qu'il y ait assentiment et joie de la part de la victime. Donner du chloroforme à un condamné à mort serait une grande impiété, car ce serait lui enlever la conscience de sa grandeur comme victime et lui supprimer les chances de gagner le Paradis. 6

Baudelaire often analyzes original sin theologically instead of treating it poetically. But when he uses it as a literary theme, as he subtly does in Petits Poèmes en prose, he imagistically conceives original sin as the imp of the perverse. 7

The narrator in "Le Mauvais vitrier," for example, is a little Hamlet who inexplicably destroys a glazier's ware. He acts gratuitously, for no reason, as an imp of the perverse, for original sin uses him as its instrument. "Faire le Mal pour le Mal, "8 Sartre observes, and Baudelaire writes: "J'ai été plus d'une fois victime de ces crises et de ces élans, qui nous autorisent à croire que des Démons malicieux se glissent en nous et nous font accomplir, à notre insu, leurs plus absurdes volontés." The narrator's quirk, then, comes from the essence of evil. Pure evil cannot proceed from human passion because motivated actions have their reasons. One must do evil for evil's sake, in a meaningless act, to express original sin in its essence.

In "La Chambre double" original sin is <u>le Spectre</u>, who personifies all disruptive force. Whether as a <u>huissier</u>, <u>concubine</u>, <u>or saute-ruisseau</u>, <u>le Spectre</u> always represents man's carnal nature in a world where "l'invocation à Dieu ou spiritualité est un désir de monter en grâce; celle de Satan ou anima-

lité est une joie de descendre. "10 Nature is evil and art is good, i.e., spiritual, because it transcends nature. The holy man and the esthete of the prose poems are brothers, inasmuch as both transcend their nature. Art, like mysticism, is a triumph over nature. Baudelaire symbolizes by le Spectre how original sin always expresses itself and disrupts the artist's peace.

Original sin is also the heavy chimera which man carries on his back in "Chacun sa Chimère." Man is so used to his chimera, i.e., his sinful nature, that he believes the grasping weight is part of him. He believes his snail's pace is normal, whereas he is actually weighted down. The artist differs from the bourgeois by recognizing the chimera for what it is--original sin. As Baudelair explains in "La Fausse Monnaie": "On n'est jamais excusable d'être méchant, mais il y a quelque mérite à savoir qu'on l'est; et le plus irréparable des vices est de faire le mal par bêtise. "Il The artist, again like the saint, recognizes the chimera as original sin.

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Sadism is an expression of original sin in all its naturalness. In asserting himself at another's cost, man commits the sins of pride and selfishness. In "Assommons les Pauvres!" Baudelaire identifies original sin with a Nietzchean will to power. The slave, <u>le pauvre</u>, is noble only when he rebels against his master. And the "Démon d'action, ou Démon de combat, " is, of course, original sin.

Baudelaire's satanism further testifies to the importance of original sin. "His business was not to practise Christianity, but--what was more important for his time--to assert its necessity." 12 Original sin is a poison--"sur la partie spirituelle de l'homme 13--which deadens man's conscience. In "Le Joueur généreux," for example, the narrator loses his soul almost inconsequentially, in a game symbolizing life, to the Devil, a supercilious gambler. His acceptance of Satan is a refusal to repent. Hence the Baudelairean satanist is guilty of the sin against the Holy Spirit--acceptance of original sin, of man's natural self, and his refusal to try to change it.

Thus Petits Poèmes en prose, "presque tout le temps tournant autour de la question de Dieu et du Diable, "14 is marked by the recurrent theme of original sin. Baudelaire conceives sin imagistically as a poet, not analytically as a theologian. As sadist, satanist, artist, esthete, the hero of the prose poems is always an imp of the perverse. His acts are gratuitous, unmotivated; hence they are pure evil. The recurrent image, the imp of the perverse, personifies original sin.

NOTES

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THEMISTOCLES: ANCIENT MASTER OF THE DIPLOMATIC TRIPLECROSS

By P. David Seaman, Asbury College

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In nearly every Greek history text one might peruse these days, there is likely to be some mention of the historical personage we plan to consider briefly.

While the momentous achievements of Themistocles are a matter of historical record, his character still remains the subject of much debate. I intend to review briefly what Themistocles did in the fifth-century Greek world of which he was a part, so that we may decide for ourselves whether he was really a black-guard of the worst sort or if he possibly deserves the acclaim some afford him, as the savior of all that is truly Greek.

Themistocles is supposed to have been an impetuous youth, but even in his early years he displayed great intellectual power. He began his political career by setting himself in opposition to those who had the most power at Athens--a course in politics which usually brings quick results, either in the early downfall of the individual involved, or in the rapid growth of his prestige. Themistocles proved himself equal to the challenge of statesmanship in a democracy. Indeed, as J. B. Bury says:

The pre-eminent importance of his statesmanship was due in the first place to his insight in discerning the potentialities of his city and in grasping her situation before anyone else had grasped it; and then to his energy in initiating, and his adroitness and perseverance in following, a policy which raised his city, and could alone have raised her, to the position which she attained before his death. ¹

Themistocles had risen to the post of archon by about 492 B.C., just a couple of years before the battle against the Persians at Marathon. He recognized two great weaknesses of Athens' position. One was the use of the unfortified port of Phaleron, possibly favored because it was within sight of the Acropolis. In spite of strong opposition by such leaders as Aristides and Xanthippus, Themistocles carried a measure through the Assembly for the fortification of the peninsula of Piraeus. This project was begun, but was not really completed until after the final repulse of the Persians from the shores of Greece, in 478. In 490, when the Persians invaded Greece and were bitterly defeated at Marathon, Themistocles, although he held no post of command, fought in the Battle of Marathon, as did the tragic poet Aeschylus.

After the battle of Marathon, party struggles raged for a time at Athens, but these differences were temporarily resolved when a war broke out in 487 with

the island of Aegina. This indecisive war gave Themistocles a chance, however, to do something about the second great weakness of Athens. It seemed untenable to him that a maritime city-state such as Athens should be predominantly a land power. The war with Aegina enabled Themistocles to begin to get across the idea of the necessity of increasing the Athenian fleet. His idea was to sacrifice the army to the navy and to make Athens a sea-state--the strongest sea-state in Greece. As one historian commented: "The carrying out of this policy in the face of scepticism and opposition was the great achievement of Themistocles."

Themistocles gradually rid himself of his strongest opponents, and the ostracism of Aristides about 483 left him as the chief political figure in Athens.

About this time a rich bed of silver was discovered in an old mining district of Attica, which suddenly brought a large sum of money into the Athenian public treasury. When the proposal was made that this rich surplus be distributed among the citizens, Themistocles--never one to miss an opportunity to further his own aims--persuaded the Assembly to apply it to the purpose of building new ships. Consequently, two years later we find Athens with nearly two hundred triremes at her command, a navy comparable in size to that of Syracuse or Corcyra, and a navy with far better prospects of making an honorable showing against the common enemy.

This chance soon came, and with it the chance for Themistocles to vindicate his far-sighted policy of stressing strong naval power. The methods he used to bring about the utter defeat of the Persian hordes when they returned under Xer-xes in 480 delighted the hearts of the Greeks then and for years afterward, and the account still provides interesting reading for today's student of Greek history.

After the Greek army was betrayed to the Persians at Thermopylae in July, 480, Themistocles had found it advisable to remove his Athenian fleet from the Euboean area to the safer waters of the Saronic Gulf near Salamis.

As Xerxes proceeded almost unopposed by land towards Attica, the main body of the Peloponnesian army wasted its time attempting to build a wall across the Corinthian Isthmus. Seeing Attica thus unprotected, in August Themistocles urged his bold policy of embarkation to the island of Salamis and Aegina—a plan now famous for its wisdom. The Council of Areopagus distributed from the treasury of Athena eight drachmae to each citizen as he embarked aboard a trireme with as many possessions as he could carry. The women and children were safely placed on the islands, while the able-bodied men occupied themselves with preparation for a last-ditch stand with their ships.

Meantime Xerxes arrived at Athens early in September and found the city deserted except for the few "die-hards" holed up on the Acropolis. After a siege of about two weeks the Acropolis was taken and the temples plundered and burned.

After the fall of the Acropolis the Greek generals held a council of war, and it was decided by a majority of votes that the navy should retreat to the Isthmus and wait there for the Persian fleet. This seemed advantageous to some, since there they would be close to the land forces and also have the Peloponnesus as a retreat in case of defeat. Themistocles, seeing the folly of exposing the Athenian navy to a battle on the open sea, determined to thwart the decision of the council; therefore he embarked on a course of intrigue that not only set a pattern for futur generations of diplomats, but also may well have saved Greece and the Greeks from merciless destruction.

Themistocles went privately to Eurybiadas, the commander of the Peloponnesian ships, and convinced him that it would be much more advantageous to fight in the narrow waters of the Salaminian channel than in the open bay of the Isthmus where the superior speed and number of the enemy ships would be more formidable.

After this bit of work behind the scenes, a second council of war was summoned, in which Themistocles and his advice were hotly attacked by the Corinthian general, who, we may suspect, cared only about protecting his own section of Greece.

In this second council, Themistocles had to threaten that the Athenians, who were half the fleet, would cease to cooperate with their allies and would seek new homes in some western land, if his plan to retreat to the Isthmus should not be adopted. He won his point. It was finally agreed that all the navy would stay and fight in Salaminian waters, and the Homeric heroes of that area were invoked for protection and aid.

Meanwhile, Xerxes was carrying out certain maneuvers, observable by the Greek fleet which was drawn up in the right strait, between Salamis and Attica, just behind the small islet of Psyttalea. Fearing that the Greeks might try to slip out during the night, Xerxes so arranged his ships that they blocked the channel on either side of Psyttalea, and he also landed troops on that small island, to rescue any Persians and kill any Greeks who should happen to swim to its shores in the expected battle.

Seeing these movements, the Greeks became alarmed and forced Eurybia-das to call a third council of war. As soon as Themistocles saw that the hardwon result of his previous efforts might now be overthrown, he decided upon an even more daring plan. Slipping out of the council, he sent his faithful slave to the Persian camp, with the message that Themistocles, in reality a true friend of Xerxes, wished to warn the Persian king that the Greeks intended to sail away that night.

Xerxes believed this message, and immediately dispatched two hundred Egyptian ships to block the western strait between Salamis and Megara. Besides

thus lessening the number of enemy ships that the Greeks would have to withstand, Themistocles' warning also caused Xerxes to plan a premature battle for the very next morning.

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The Greek generals were still engaged in their hot discussion when Themistocles was called out of the council and informed that the Greek fleet was now surrounded. This information was passed on to all the generals and was confirmed by a ship which deserted from the Persians outside the strait.

Thus, Themistocles had managed that a naval battle should be fought at Salamis, and under the conditions most favorable to the Greeks. We need not spend time reviewing the sea-battle of the following day. The narrow straits did not allow for the exercise of tactical skill, and the poorly generaled Persian squadrons were no match for the Greek navy. Even the Persian troops which had been placed on the islet Psyttalea for mop-up operations were annihilated. As a result, the victory at Salamis established Themistocles' reputation among the Greeks.

After Salamis, Themistocles tried to persuade the naval commanders to pursue the retreating Persian fleet and possibly even break down Xerxes' bridge at the Hellespont before he had a chance to cross back over into Asia Minor. When the Peloponnesians refused to sail that far, with barbarian troops still on Greek soil, Themistocles decided to utilize his failure. Again his faithful servant was sent to Xerxes, this time to reassure the Persian king of Themistocles' good will, as evidenced by the fact that he had dissuaded the Greeks from pursuing the Persian fleet.

Whether or not Xerxes was deceived a second time, we do not know. We do know, however, that Themistocles' efforts were not in vain. Several years after Salamis, his craft and his triple-dealing began to catch up with him, and Themistocles was ostracized from Athens. He eventually had to flee for his life when his name became linked with the treasonous plot of the Spartan Pausanias.

Themistocles finally reached the coast of Asia Minor in safety, where he remained hidden for a few years. After Xerxes had died, and Artaxerxes was on the throne, Themistocles went to visit the king at his royal residence but did not go in to see him immediately. Instead he sent the king a letter affirming his good will, and requested permission to wait a year before he should explain personally what brought him there. Within that year, the wily Themistocles made himself master of the Persian language and manners, and when he was presented to the king, he made such a favorable impression that Artaxerxes gave him the extensive district of Magnesia to rule.

We can only speculate what Themistocles' plans were for the future, whether for the good of Persia, or, what is more likely, for the good of Greece. He died shortly after he arrived at Magnesia, and was buried there with great honor.

In conclusion, let me say that we do not know what would have happened in the early days of Greece, had Themistocles' naval policy been different, or if his voice had been ignored in the assembly and councils. But since he was heeded and did make such clever and profitable use of his talents, it may well be said that Themistocles contributed more than any other single man to the making of Athens into a great city-state, and to the overall preservation of the Greek culture classicists enjoy studying today.

NOTES

- John B. Bury, A History of Greece (New York: Modern Library, 1913), p. 250.
- 2. Loc. cit.

A paper presented at the

Twelfth University of Kentucky Foreign Language Conference Lexington, Kentucky 1959

THE LEVELLING PROCESS AS A FUNCTION OF THE MASSES IN THE VIEW OF KIERKEGAARD AND ORTEGA Y GASSET

By Robert O. Weiss, University of Kentucky

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For many people in the field of modern literature there seems to exist a silent agreement to consider philosophy a totally separate branch of the humanities which is to be ignored whenever possible. Nevertheless, an important causal relationship between the two disciplines is admitted every time that candidates for advanced degrees are subjected to searching examinations of their knowledge concerning the philosophies within, and contiguous to, the literary periods that they have studied. Indeed, the significance of numerous literary works and movements cannot be fully grasped without a thorough understanding of the underlying philosophical influences. Who, for instance, could comprehend the literary productions of Jean-Paul Sartre¹ without being familiar not only with Sartre's own philosophical writings² but also with the general structure of existentialism, from Kierkegaard to Heidegger and Jaspers?

Thus an attempt is made here to present one particular point in the philosophies of Søren Kierkegaard and José Ortega y Gasset which seems to have greatly concerned these two men whose thinking has already influenced and will, no doubt, continue to influence the work of many authors.

From antiquity to the present the literatures show instances of negative evaluation of the masses as a social, moral, and political phenomenon. Contempt and fear seem to be the predominating attitudes here. The reasons range from simple snobbery to an accurate realization of the immense power that the masses hold by virtue of sheer numbers.

While there is, then, no lack of allusions to the masses as a socially and culturally decisive force, ³ it was left to Søren Kierkegaard in Denmark and José Ortega y Gasset in Spain to demonstrate most clearly the malignant dynamics of the masses and, as the active principle therein, a function which they called "levelling." For the purposes of this inquiry, their works dealing with this problem were selected as the primary source material, namely, Kierkegaard's study The Present Age⁴ and Ortega y Gasset's The Revolt of the Masses. ⁵ Subsequent quotations stem from these two works, unless otherwise stated.

It is a curious fact that, in some respects, the two authors appear to be diametrical opposites. On the one hand there is Kierkegaard, the Danish Protestant--though uncompromisingly anti-clerical; on the other, Ortega y Gasset, the Spanish Catholic. The former, a man of the nineteenth century, ahead of his time in his thinking and therefore ill understood and heartily disliked by most of his contemporaries; the latter, truly a man of this century who received much of

his just acclaim during his lifetime. Here a religious philosopher who sees the problem mainly in the light of Christian theology, there a humanistic educator who approaches it as an aspect of social evolution. While both Kierkegaard and Ortega y Gasset certainly are theistic existentialists, their phenomenological dialectics concerning existential ontology are widely divergent. It is all the more noteworthy, therefore, that their views of the masses and their dynamics agree in so many essential points.

Thus the opinions of both men tally with regard to the freedom of decision which is given to everyone so that he himself makes the choice between becoming a particle of the masses or retaining his individuality.

Kierkegaard's message in this respect is summarized by Johannes Hohlenberg as follows:

What is at stake is the choice between the individual and the collective, between the human person and the crowd; between freedom and slavery, between Christ and Antichrist. Either: the life of the individual person, a microcosm as the image of God, capable of free, responsible action, and therefore . . . a life of toil and much suffering and many dangers; or: the life of an impersonal, unfree member of a collective, without the possibility of independent knowledge and responsible action, a life in the service of unknown forces--, and as compensation for the loss of freedom at best a false, illusory dream of material welfare in an earthly paradise which can never become a reality. 7

The affirmation of free choice is clearly implied in this statement, but even more outspoken in entry 614 in The Journals of Søren Kierkegaard: "The crowd is composed of individuals, but it must be in the power of each one to be what he is: an individual; and no one, no one at all, no one whatsoever is prevented from being an individual unless he prevents himself--by becoming one of the masses."

Ortega y Gasset phrases the same idea in this manner:

We are not launched into existence like a shot from a gun, with its trajectory absolutely predetermined. The destiny under which we fall when we come into this world . . . consists in the exact contrary. Instead of imposing on us one trajectory, it imposes several, and consequently forces us to choose . . . To live is to feel ourselves fatally obliged to exercise our liberty, to decide what we

are going to be in this world. Not for a single moment is our activity of decision allowed to rest. Even when in desperation we abandon ourselves to whatever may happen, we have decided not to decide.

It is, then, false to say that in life "circumstances decide." On the contrary, circumstances are the dilemma, constantly renewed, in the presence of which we have to make our decision; what actually decides is our character.

Like Kierkegaard, Ortega makes it very clear that the concept of the masses is based for him on intellectual, not on social distinctions:

The division of society into masses and select minorities is, then, not a division into social classes, but into classes of men, and cannot coincide with the hierarchic separation of "upper" and "lower" classes But, strictly speaking, within both these social classes, there are to be found mass and genuine minority A characteristic of our time is the predominance, even in groups traditionally selective, of the mass and the vulgar. Thus, in the intellectual life, which of its essence requires and presupposes qualification, one can note the progressive triumph of the pseudo-intellectual, unqualified, unqualifiable, and, by their very mental texture, disqualified. Similarly, in the surviving groups of the "nobility," male and female. On the other hand, it is not rare to find to-day amongst working men, who before might be taken as the best example of what we are calling "mass," nobly disciplined minds. 10

Having established the agreement between Kierkegaard and Ortega y Gasset as to an essential etiological factor in the formation of the masses, namely, individual decision, let us now turn to their evaluation of these masses in terms of the structural properties of mass-man and his socio-political impact upon his environment, for it is here that the levelling process finds its pragmatic expression. The picture that emerges is unpleasant and frightening: the masses are described as possessed of a sublime, unshakable conceit; they are unreasoning as well as unreasonable, incompetent, tyrannical and dominating, vulgar, brutal, barbaric, and extremely powerful.

In 1847 Kierkegaard wrote in his diaries:

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To make a stand against the masses is, in the opinion of the majority, complete nonsense; for the masses,

the numbers, the public, are themselves the powers of salvation, that association of lovers of liberty of whom salvation is to come--from Kings, Popes, and officials who tyrannise over us. Ach, du lieber Augustin . . . It does not occur to people that historical categories change, that now the masses are the only tyrant and at the bottom of all corruption. 11

This smug self-satisfaction on the part of the masses is castigated also by Ortega:

The mass-man regards himself as perfect His self-confidence is, like Adam's, paradisiacal. The innate hermetism of his soul is an obstacle to the necessary condition for his discovery of his insufficiency, namely, a comparison of himself with other beings. To compare himself would mean to go out of himself for a moment and to transfer himself to his neighbour. But the mediocre soul is incapable of transmigrations--the supreme form of sport. 12

The dominance of incompetence and tyrannical unreason is noted thus in Kierkegaard's journals: "It is the masses really that rule the state: and with the assistance of the daily press nonsense is all powerful." Worded differently, this idea reappears in
The Present Age:">The Present Age:

Formerly the outstanding individual could allow himself everything and the individual in the masses nothing at all. Now everyone knows that so and so many make an individual and quite consistently people add themselves together (it is called joining together, but that is only a polite euphemism) for the most trivial purposes. Simply in order to put a passing whim into practice a few people add themselves together, and the thing is done--then they dare do it. 14

Ortega y Gasset expresses very similar thoughts when he states: "To-day . . . the average man has the most mathematical 'ideas' on all that happens or ought to happen in the universe . . . There is no question concerning public life, in which he does not intervene, blind and deaf as he is, imposing his 'opinions'." 15 He elaborates on the subject in this manner:

. . . there appears for the first time in Europe a type of man who does not want to give reasons or to be right, but simply shows himself resolved to impose

his opinions. This is the new thing: the right not to be reasonable, the "reason of unreason." Here I see the most palpable manifestation of the masses, due to their having decided to rule society without the capacity for doing so. 16

Returning to Kierkegaard's journals, two entries have been selected to show that he fully appreciated the helplessness of the individual against the gigantic power of the crude masses, as well as the quixotic predicament of those who would stem that tide:

- 1. When every eater who is confirmed has the right to vote, when the majority of votes decides the question--is one not subject to the masses, the blockheads?--Did not the Titans succumb to the masses too? 17
- To battle against princes and popes--and the nearer we come to our own time the truer this is--is easy compared with struggling against the masses, the tyranny of equality, against the grin of shallowness, nonsense, baseness and bestiality. 18

Once more Ortega is in accord with those sentiments when he condemns the barbarism of what he calls "direct action," the modus operandi of the masses:

Civilization is nothing else than the attempt to reduce force to being the ultima ratio [last resort]. We are now beginning to realize this with startling clearness, because "direct action" consists in inverting the order and proclaiming violence as prima ratio [first resort], or strictly as unica ratio [the only resort]. It is the norm which proposes the annulment of all norms, which suppresses all intermediate process between our purpose and its execution. It is the Magna Charta of barbarism. 19

To this he adds subsequently:

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His [mass-man's] intimate feeling of power urges him always to exercise predominance. He will act then as if he and his like were the only beings existing in the world; and, consequently, . . . will intervene in all matters, imposing his own vulgar views without respect or regard for others, without limit or reserve, that is to say, in accordance with a system of "direct action." 20

Kierkegaard's conviction that the abstract reflection of the masses, namely, the public, is omnipresent and omnivorous in spite of its nebulous character, appears in this form: "The public is a host more numerous than all the peoples together, but it is a body which can never be reviewed, it cannot even be represented, because it is an abstraction. Nevertheless, when the age is reflective and passionless and destroys everything concrete, the public becomes everything and is supposed to include everything." 21

Concisely, Ortega concurs in the opinion that the public has become the supreme arbiter: ". . . there can be no rule in opposition to public opinion."²²

In the foregoing, the levelling process initially mentioned is still only implied. It is, therefore, essential to present at this point some unequivocal remarks from the authors under consideration in order to lay a firm foundation for their concept of levelling.

Kierkegaard provides such a statement in this manner: "It must be obvious to every one that the profound significance of the levelling process lies in the fact that it means the predominance of the category generation over the category individuality." 23

In Ortega's work we find the counterpart: "We are living in a levelling period; there is a levelling of fortunes, of culture among the various social classes, of the sexes." 24

The most insidious effects of levelling, in the view of both men, are shallowness of purpose and a monumental indolence. "There is no more action or decision in our day than there is perilous delight in swimming in shallow waters," asserts Kierkegaard. 25 Offering a more definite example he complains:

Among the young men of to-day a profound and prodigious learning is almost unthinkable; they would find it ridiculous. On the other hand a scientific virtuoso might draw up a subscription form outlining an all-embracing system which he purposed to write and, what is more, in such a way that the reader would feel that he had already read the system, for the age of encyclopaedists, when men wrote gigantic folios with unremitting pains, is gone. Now it is the turn of those lightweight encyclopaedists who, en passant, settle with all the sciences and the whole of existence. 26

Parallel to Kierkegaard's diagnosis of atrophied action and decision, Ortega points out the debilitating changes that have occurred during the levelling process: "The levelling demands of a generous democratic inspiration have been changed

from aspirations and ideals into appetites and unconscious assumptions, "27 and like Kierkegaard he decries the levelling away of that vital enthusiasm which makes for outstanding accomplishments and scholarship:

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It is sufficient to bring forward this fact: since the nuove scienze, the natural sciences, came into being--from the Renaissance on, that is to say--the enthusiasm for them had gone on increasing through the course of time The first case of retrogression . . . has occurred in the generation of those between twenty and thirty at the present time. It is becoming difficult to attract students to the laboratories of pure science. And this is happening when industry is reaching its highest stage of development, and . . . similar incongruity could be shown in politics, art, morals, religion, and in the everyday activities of life. ²⁸

Taking part in the paralyzing act of levelling Kierkegaard sees what he calls ressentiment which, in turn, he had described earlier as an outgrowth of a reflective age: "The ressentiment which is establishing itself is the process of levelling, and while a passionate age storms ahead setting up new things and tearing down old, raising and demolishing as it goes, a reflective and passionless age does exactly the contrary: it hinders and stifles all action; it levels." 29

This ressentiment, it appears, is called "hatred" by Ortega: "The mass . . . does not wish to share life with those who are not of it. It has a deadly hatred of all that is not itself. "30 Although the terms differ here, the destructive functions of ressentiment and "hatred" seem to be identical, as shown in this further passage by Ortega y Gasset: "But the mass-man does in fact believe that he is the state, and he will tend more and more to set its machinery working on whatsoever pretext, to crush beneath it any creative minority which disturbs it--disturbs it in any order of things: in politics, in ideas, in industry. "31

Kierkegaard now presents us with a colorful example of the levelling procedure with regard to those who are outstandingly different: "... the public keeps a dog to amuse it. That dog is literary scum. If there is some one superior to the rest, perhaps even a great man, the dog is set on him and the fun begins. The dog goes for him, snapping and tearing at his coat-tails, allowing itself every possible ill-mannered familiarity--until the public tires, and says it may stop. That is an example of how the public levels."³²

Here, too, Ortega y Gasset is in complete agreement with Kierkegaard when he outlines, though in a less whimsical fashion, the inexorable levelling pro-

cess in all its impersonal brutality:

The characteristic of the hour is that the commonplace mind, knowing itself to be commonplace, has the assurance to proclaim the rights of the commonplace and to impose them wherever it will. As they say in the United States: "To be different is to be indecent." The mass crushes beneath it everything that is different, everything that is excellent, individual, qualified, and select. Anybody who is not like everybody, who does not think like everybody, runs the risk of being eliminated. And it is clear, of course, that this "everybody" is not "everybody." "Everybody" was normally the complex unity of the mass and the divergent, specialized minorities. Nowadays, "everybody" is the mass alone. 33

Even when contemplating the effect of reflective and levelling forces upon the socio-political scene, the two authors come to virtually identical conclusions, namely, that genuine revolutions--i.e., those which originate with and are carried out by the lower social levels of the population--are no longer possible. Kierkegaard formulates this opinion thus:

In the present age a rebellion is, of all things, the most unthinkable. Such an expression of strength would seem ridiculous to the calculating intelligence of our times. On the other hand a political virtuoso might bring off a feat almost as remarkable. He might write a manifesto suggesting a general assembly at which people should decide upon a rebellion, and it would be so carefully worded that even the censor would let it pass. At the meeting itself he would be able to create the impression that his audience had rebelled, after which they would all go quietly home--having spent a very pleasant evening. 34

Ortega's version reads as follows:

Since 1848, that is to say, since the beginning of the second generation of bourgeois governments, there have been no genuine revolutions in Europe. Not assuredly because there were no motives for them, but because there were no means. Public power was brought to the level of social power. Good-bye for ever to Revolutions! The only thing now possible in

Europe is their opposite: the coup d'état. Everything which in following years tried to look like a revolution was only a coup d'état in disguise. 35

Further citations of a similar nature could be added <u>ad libitum</u>, but it is believed that in the above presentation it has been demonstrated <u>sufficiently</u> that there is indeed, as claimed at the outset, a quite remarkable similarity in the views of Søren Kierkegaard and José Ortega y Gasset with regard to the dynamics of the masses and the levelling phenomenon.

If, or how extensively, the writings of the older philosopher have influenced the thinking of Ortega y Gasset remains an academic question for our purposes. The salient point here is that across time and space, spanning a century and a continent, two outstanding minds in the literary world have joined to give us their congruent analyses of one of the most fascinating problems that beset our troubled age.

NOTES

- 1. Such as La nausée (Paris, 1938) and Les mouches (Paris, 1942).
- 2. Such as L'être et le néant: essai d'ontologie phénoménologique (Paris, 1943) and L'Existentialisme est un humanisme (Paris, 1945).
- 3. Among the modern non-Marxist sociologists of Europe who comment repeatedly on this phenomenon are, for example, Peter Dürrenmatt, Gerhart Nebel, and Oswald Spengler.
- 4. Søren Kierkegaard, The Present Age and Two Minor Ethico-Religious Treatises, trans. Alexander Dru and Walter Lowrie (London, 1940). References to this book in the text will consist of page numbers only.
- 5. José Ortega y Gasset, The Revolt of the Masses, translator not named (New York, 1951).
- 6. Basically, Kierkegaard's work is aimed at demonstrating the inevitability of the crucial decision for or against unconditional surrender to God, as a function of faith and of free will, expressed in the demand: either--or. See Either/Or: A Fragment of Life, trans. Walter Lowrie (Princeton, 1944).

 No compromise is conceivable for Kierkegaard; no artificial bridge can span the gap between man and God. "Leap, then, into the arms of God," is his ultimate advice (The Present Age, p. 65).

Ortega y Gasset, on the other hand, is not extensively concerned with the religious problems of homo viator. Socio-political and educational questions are his major interests. He had studied under the famous neo-Kantian philosopher Hermann Cohen (1842-1918) in Marburg during the first decade of this century, and this influence is clearly reflected in his writings. As a neo-Kantian, Ortega believed in the infinite progress of human perception, but he realized only too well that this process could not apply to mass-

- man. Thus he was well aware of, and never confused by, the dichotomy of man-the-ideal and man-as-he-is.
- 7. Johannes Hohlenberg, Sören Kierkegaard, trans. from the Danish by Maria Bachmann-Isler (Basel, 1949), p. 417, as cited in: Kurt F. Reinhadt, The Existentialist Revolt (Milwaukee, 1952), p. 36.
- 8. Sören Kierkegaard, The Journals of Sören Kierkegaard, ed. and trans.
 Alexander Dru (London, 1938), p. 179. The date of this entry is not certain.
 Dru believes it to be in November, 1846.
- 9. Ortega y Gasset, p. 34.
- 10. Ibid., pp.10-11.
- 11. Kierkegaard, Journals, entry 663, p. 207.
- 12. Ortega y Gasset, p. 49.
- 13. Kierkegaard, Journals, entry 1082, p. 386. Written in 1850.
- 14. P.29.
- 15. Ortega y Gasset, p. 51.
- 16. Ibid., pp. 52-53. A translator's note explains here that the expression "reason of unreason" refers to a well-known phrase in Don Quixote.
- 17. Kierkegaard, Journals, entry 90, p. 37. Probably written 1836-1837.
- 18. Ibid., entry 1317, p. 502. Written in 1854.
- 19. Ortega v Gasset, p. 54.
- 20. Ibid., p. 70.
- 21. Kierkegaard, The Present Age, pp. 38-39.
- 22. Ortega y Gasset, p. 93.
- 23. Kierkegaard, The Present Age, p. 28.
- 24. Ortega y Gasset, p. 19.
- 25. Kierkegaard, The Present Age, p. 7.
- 26. Ibid., pp. 6, 7.
- 27. Ortega y Gasset, p. 16.
- 28. Ibid., pp. 58, 59.
- 29. Kierkegaard, The Present Age, p. 27.
- 30. Ortega y Gasset, p. 55.
- 31. Ibid., p. 88.
- 32. Kierkegaard, The Present Age, p. 45. By "literary scum" Kierkegaard meant the press, particularly The Corsair, a publication which had attacked him severely.
- 33. Ortega y Gasset, pp. 12-13.
- 34. Kierkegaard, The Present Age, p.6.
- 35. Ortega y Gasset, p. 87.

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AN ANNOTATED BIBLIOGRAPHY OF PUBLICATIONS CONCERNING THE SPANISH OF BOLIVIA, CUBA, ECUADOR, PARAGUAY, AND PERU FOR THE YEARS 1940 - 1957¹

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By Hensley C. Woodbridge, Murray State College

This is the fourth article in a series that has for its purpose the continuation of A Bibliographical Guide to Materials for the Study of American Spanish, by Madaline Nichols (Cambridge, 1941). The three earlier articles are: "An Annotated Bibliography of Mexican Spanish for 1940-1953," Kentucky Foreign Language Quarterly, I (1954), 80-89; "Spanish in the American South and Southwest: a Bibliographical Survey for 1940-1953," Orbis, III (1954), 236-244, and "Central American Spanish: a Bibliography (1940-1953)," Inter-American Review of Bibliography, VI (1956), 103-115.

I have used the pertinent sections of the <u>Nueva revista de filología hispánica</u>, the R. S. Boggs annual folklore bibliography in <u>Southern Folklore Quarterly</u>, the <u>Handbook of Latin American Studies</u>, and <u>UNESCO's Linguistic Bibliography</u>. For brief notes on each of these see KFLQ, I (1954), 80.

My purpose has been to present a descriptive rather than a critical annotation. I have desired to call the user's attention to the existence of a given book, article, or review rather than to present a detailed analysis of its value to the student of Spanish American linguistics. To do this I have usually quoted from the author's introduction or conclusion in an attempt to show what the author felt to be the scope of his work.

As I hope sometime in the next several years to bring previous studies up through 1959 and to complete my notes on the Spanish of the Dominican Republic, Venezuela, Argentina, Uruguay, Colombia, and Chile, I should appreciate it if corrections and omissions were called to my attention so that they might be incorporated in a supplement to the Nichols bibliography that would cover the material published from 1940 to 1959.

Items that have not been personally examined have been marked with an asterisk.

BOLIVIA

Almost nothing seems to have been printed concerning the Spanish of Bolivia during the last two decades.

*Alfredo Jáuregui Rosquellas, "Sugerencias idiomáticas," Boletín de la sociedad geográfica, XLII (Sucre, 1947), 420-428.

This is of some interest because a portion of his work is a plea for the purification of Spanish in Bolivia.

C. E. Kany, "Some Aspects of Bolivian Popular Speech," Hispanic Review, XV (1947), 193-205.

Kany states: "The syntactical phenomena presented in this article are necessary amplifications of points alluded to in my American-Spanish Syntax, as well as new material, applying to the colloquial speech of Bolivia." Most of the citations in this article are from the plays of Díaz Villamil. The chief sections of this article are: "The definite article; "The voseo"; "Object pronouns"; "Vocative este, esta, doña Esto"; "Tenses (present perfect indicative, the pluperfect había sido, imperfect subjunctive); "The gerund, verbal locutions"; "Adverbs (quién sabe, ja, jay); "Conjunctions (lo que, de lo que, pero, tras que); "Particles (y, ¿y?); "Interjections (ampu, choy, cho)."

CUBA

Phonetics

*Ciro Espinosa Rodríguez, "Algunos aspectos de la evolución fonética de la lengua castellana en Cuba, "Revista de la federación de doctores en ciencias y en filosofía y letras, I (La Habana, 1940), 39-51.

The author discusses the phonetic development of s, z, d, j, b, v, l, ll, y, and soft r in Cuba.

David L. Olmsted, "A Note on the Dialect of Regla, Cuba," Hispania, XXXVII (1954), 293-294.

This is a brief discussion of the phonology of this dialect.

Syntax

Alfredo F. Padrón, "Comentarios acerca de sintaxis cubana," Revista bimestre cubana, LXIV (1949), 195-210; *"Giros sintácticos corrientes en el habla popular, culta y semiculta cubana, "Boletín de filología, V (Montevideo, 1948), 467-495; "Giros sintácticos en las hablas cubanas," Revista bimestre cubana, LXVII (1951), 34-48; "Giros sintácticos usados en Cuba," Boletín del Instituto Caro y Cuervo, V (1949), 163-175.

The first article is a note on Charles E. Kany's American Spanish Syntax (1945). He refers to the page of Kany's work on which he is commenting and then elaborates on Cuban usage. Many of his remarks deal with el habla popular. In the third the author has used as his guide the Cuestionario linguístico hispano-

americano by Navarro Tomás. He comments on 95 paragraphs of this questionnaire. The majority of his comments deal with the verb and preposition in Cuban
Spanish. In the last article he notes that "hasta ahora no han hecho un estudio
serio respecto a los giros sintácticos que son peculiares de nuestra habla . . .
pero de la sintaxis propiamente dicha sólo se ha tratado esporádicamente. "He
further states that "nos ceñiremos a dar a conocer algunos de los giros más usuales en las hablas popular, culta y semiculta de Cuba. "He has used as guides
the works of Kany and Navarro Tomás. The main divisions of this article are:
"Pronombres, ""Verbos, " "Adverbios, " "Preposiciones, " "Interjecciones, " and
"Fórmulas de tratamiento."

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General Lexicographical Studies

Isidoro Castellanos y Bonilla, <u>De cómo se habla el español en Cuba</u> (La Habana, 1950), pp. 50.

This contains several word lists. Pages 8-14 present a list with definitions of "las voces cubanas que tachó el Sr. Esteban Pichardo como corrompidas en su Diccionario y que posteriormente fueron aceptadas por la Academia como correctas, dándoles entrada en sus diccionarios" (pp.14-15). On pp. 40-50 is a "lista de las palabras incorrectas o inaceptables, en la que figuran también las correctas correspondientes con su explicación o significado, no solamente de las anotadas por Pichardo, sino de otras más de uso moderno que hemos añadido" (p. 40). The volume's subtitle is "Cuentos cubanos precedidos de unas reflexiones sobre el buen uso del lenguaje." The Cuentos have little plot and are merely the author's method of showing how words are misused and mispronounced and what the proper form is.

Juan Miguel Dihigo, Léxico cubano, vol. B (La Habana, 1946), pp. 338. This is a dictionary compiled from already existing dictionaries and glossaries. It includes geographical proper names, notes whether or not the word has been previously recorded in Spanish and Hispanic American dictionaries; certain entries run to a page or more; numerous entries are illustrated through the use of quotations from Cuban authors and newspapers. It is unfortunate that no bibliography is included, because numerous references are made to both standard and extremely specialized works. For a brief study of this work see José María Chacón y Calvo, "El léxico cubano del Dr. Juan Manuel Dihigo," in Congreso de Academias de la lengua española, (México), 23 de abril-6 de mayo 1951, Memoria (México, 1952).

Elfas Entralgo y Vallina, Apuntes caracterológicos sobre el léxico cubano (La Habana, 1941), pp.15.

The author says: "Dispongámonos a extraer de la conciencia lingüística de la nación cubana algunos apuntes en tono estadístico sobre algo tan unido a su sabiduría común como es un propio modo de ser" (p. 6). His brief remarks are chiefly psychological. In these notes are found: a definition of cubanear (pp. 6-7);

a discussion of "unas 16 acepciones y derivaciones del vocablo chivo; "son más de 80 palabras las que exponen un estado de ánimo obsedido por lo sexual y lo sensual" (pp. 8-9); "sobre las diversas manifestaciones de la violencia, nuestro pueblo ha lanzado alrededor de 56 vocablos" (pp. 9-10); "con medio centenar de palabras habla la cubanidad en el mundo de las relaciones económicas" (pp. 10-11). The last section is entitled "Vanidad," and it is noted that "su veintena de vocablos, acusadores de narcisos, donjuanes, ególatras, pedantes y vanilocuos entraña mucho de autospección y envuelve no poco de autocrítica" (p. 15). It is unfortunate that statistics rather than the terms themselves are given here.

Esteban Pichardo y Tapia, <u>Pichardo novísimo</u>, <u>o diccionario provincial</u>
casi razonado de vozes y frases cubanas, 9. edición corregida y ampliamente anotada por el Dr. Esteban Rodríguez Herrera (La Habana, 1953), pp. lxiii, 716.

This work is the most outstanding dictionary of cubanisms. The introductory material contains: a life of Esteban Pichardo y Tapia (ix-xiv); "El Diccionario provincial casi razonado de Vozes y frases cubanas" (xv-xxxi), which deals with the attempts to compile a dictionary of cubanisms; this section also deals with Pichardo's orthography, a note on accent, "nombres ambiguos, comunes y epicenos, verbos recíprocos y reflexivos, voces corrompidas, cubanización de vocablos"; the prologue to the first and fourth editions are reproduced, as are the title pages to the editions of 1849, 1861, 1862, 1875. The dictionary proper reproduces Pichardo's entries with notes following each in smaller type. Though the work contains no bibliography it is obvious that Rodríguez Herrera has gone to numerous sources in an attempt to bring this dictionary up-to-date. Numerous entries are illustrated through the use of quotations from Cuban authors. This dictionary concludes with an appendix: "Relación de palabras que recoge, con la notación Cuba, el Diccionario de la Real Academia Española en su última edición de 1947" (pp. 712-716).

Esteban Rodríguez Herrera, <u>La gramática</u>, <u>el lenguaje y los periódicos</u>, fascículo l (La Habana, n.d.), pp. 222.

This work contains "unos comentarios sencillos, breves, de palabras, frases y oraciones entresacadas de los periódicos de mayor circulación, que tienden a fijar la atención del lector con fines didácticos y con el propósito de contribuir así en algún modo al mejoramiento del idioma que hablamos, en evitación de la grave amenaza de corrupción que sobre el mismo se cierne a cada paso" (p. 4). The examples which are either criticized or approved are taken chiefly from three Havana newspapers: La Marina, El Mundo, and Información. A portion of this book appeared under the same title in *Boletín de la Academia cubana de la lengua, I (1952), 387-463.

Esteban Rodríguez Herrera, <u>Léxico mayor de Cuba</u>, vol. I, A-F (La Habana, 1958), pp.vi, 560.

The author states that "el título escogido por nosotros . . . responde al contenido máximo de vocablos cubanos recogidos en su texto junto a otros

exóticos tan arraigados en esta Isla que forman parte de su lenguaje con fisonomía y raigambre cubanas bien marcadas e inconfundibles por su nacionalismo criollo" (vi). For each entry, data are given concerning its part of speech and meaning; citations may appear from the works of Cuban authors, and comments present information concerning the word's use in Spain and in other Spanishspeaking areas. Etymology is given when known. This dictionary contains valuable information concerning Cuban flora and fauna; a glance through its pages reveals that many American business and sporting terms have been hispanicized and are in current usage in Cuba.

Esteban Rodríguez Herrera, <u>Sinónimos jurídicos</u> (La Habana, 1942), pp. 276, 6-page supplement and unpaged index.

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This is one of the few dictionaries of Spanish legal synonyms. While it does not deal exclusively with Cuban legal synonyms, it does mention Cuban usage when it is different from that of Spain. This volume fulfills a definite need in its field and should interest all those who must deal with Spanish legal terminology.

Cirilo Villaverde, <u>Cecilia Valdés o La loma del ángel</u>, edición crítica por Esteban Rodríguez Herrera (La Habana, 1953), pp. lxviii, 753.

"Arcaísmos," pp. li-liii, and "La ortografía en Cecilia Valdés, "pp. liii-lvii, should be of special interest to the linguist. The "Vocabulario de Cecilia Valdés," pp. 749-753, will enable the user to locate linguistic references in the footnotes, some of which are rather lengthy discussions of a word or phenomenon. It is a pity that a further index does not list grammatical discussions which also occur in the notes.

Specialized Dictionaries

José E. Perdomo, Léxico tabacalero cubano (La Habana, 1940), pp. 163; reviewed by Amado Alonso, Revista de filología hispánica, IV (1942), 390-392.

Mary Coult, Dictionary of the Cuban Tobacco Industry, based primarily on "Léxico tabacalero cubano" by José E. Perdomo . . . (Washington, 1952), pp. 64.

The above are two important dictionaries of the Cuban tobacco industry. In the "Advertencia" to the Perdomo volume, the author notes that "las repetidas consultas que se han formulado al autor... sobre el significado de palabras y frases usuales en el giro del tabaco que no aparecen en los diccionarios de la lengua, nos han movido a llevar a cabo este trabajo. "The prologue is by Fernando Ortiz. The volume contains a very short bibliography as well as an appendix, "Relación de las fábricas de tabacos y de cigarrillos y marcas de los mismos que aparecen en este libro." The Coult dictionary is essentially a translation of the Perdomo dictionary. In her "Acknowledgment" she notes terms

that have been taken from several other Cuban sources. In her "Explanatory Note" she states: "In this dictionary the word or words given in parentheses immediately after the expression to be defined are in most cases a literal translation rather than the corresponding term in English, although the latter is occasionally used and followed by a description. The parenthetical translations of grade names are intended to give suggested translations of Spanish words and not to indicate any comparative grade names for cigar tobacco in the United States, or in any other cigar-leaf country except Cuba."

Juan de Dios Tejada y Saínz, A Glossary of Cuban Woods, an illustrated presentation of the Cuban woods of greatest interest to architects; the scientific and common Spanish and English names of the trees (La Habana, 1947), pp. 82.

This work should interest students of botanical nomenclature. The compiler in his preface to the first edition (1945) "hoped that this little book may help to overcome this obstacle [i.e., that "facing importers of tropical woods" concerning "the lack of information on amounts available and localities from where they may be obtained"], while performing the task for which it was primarily intended, i.e., to give the translator practical help in his usually fruitless search through the average dictionary looking for the English-language equivalents of the names of Cuban and other tropical woods. " A typical entry gives the main word being defined, pronunciation, scientific name, English common name, other Cuban Spanish names for the tree, description of the wood from the tree. The volume is illustrated, contains a three-page list of references, a list of common English names with their Cuban equivalents, a list of scientific names with their Cuban equivalents.

Studies on Etymologies, Slang; Miscellaneous

Luis J. Bustamante, Enciclopedia popular cubana (La Habana, 1941-1948), 3 vols.

Many cubanisms are defined in this set.

*Israel Castellanos, "La jerga de los Ñánigos," Revista de técnica policial y penitenciaria, IV (1936), 205-224.

Rodríguez Herrera wrote me as follows on July 28, 1957, concerning this article: "Ahora bien, debo manifestarle que este vocabulario (vocabulario ñáñigo-español con su correspondiente forma español-ñáñigo) es completamente jergal, de uso solamente entre esos elementos antisociales de Cuba llamados Ñáñigos, y que a pesar del tiempo transcurrido apenas si han pasado al habla general de Cuba muy raras palabras. Su uso está proscrito para las personas decentes, y sus palabras tampoco deben confundirse con el lenguaje afro-cubano llamado 'de la santería'."

D. C. Corbitt, "How Matías Pérez Flew," Hispania, XXIV (1941), 277-280.

The origin of the Cuban expression "Vol6 como Matías Pérez" is traced in this article. Pérez on June 22, 1856, took off in a balloon and was never seen again. The author notes that "when some person proposes to do something that appears fantastical or theatrical, he will probably be reminded that he will fly like the immortal aeronaut. If the grand attempt fails, commentators will shrug their shoulders and say, "Vol6 como Matías Pérez."

*Alfredo F. Padrón, "Sobre Arcaísmos españoles usados en América," Revista bimestre cubana, XLVIII (1941), 253-273.

This book review contains an annotated list of words from Cuban folkspeech.

*Esteban Rodríguez Herrera, "El plebeyismo en Cuba," Boletín de filología de la Universidad de Chile, VIII (1954-1955), 407-437.

This article would be of value in the study of the slang and speech of Cuba's lower classes.

ECUADOR

General

Studies on the Spanish of Ecuador have not been numerous.

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Humberto Toscano Mateus, <u>El español en el Ecuador</u> (Madrid: Revista de filología española Anejo LXI, 1953), pp. 478.

Reviews: A.M. Espinosa, Jr., <u>Hispanic American Historical Review</u>, XXXV (1955), 287; W. Hermann, <u>Archiv für das Studium der neueren Sprachen</u>, CXCII (1955), 238-240; Max L. Wagner, <u>Romanische Forschungen</u>, LXI (1955), 149-153; P. Boyd-Bowman, <u>Nueva revista de filología hispánica</u>, IX (1955), 399-402; Luis Flórez, Thesaurus, X (1956), 417-421.

This is the most important work on the subject. The author says: "En este libro he querido dar una idea general acerca del español que se habla en el Ecuador, desde los puntos de vista fonético, morfológico y sintáctico. En cuanto a léxico, sólo adelanto un capítulo sobre la formación de palabras. Tengo en preparación un estudio semántico y un vocabulario de ecuatorianismos, complemento indispensable del presente trabajo El campo principal de mi investigación ha sido Quito, pero he tratado de enterarme, en lo posible, de las peculiaridades lingüísticas del resto del país" (Advertencia preliminar). Much of this material has appeared in Quito's El comercio, which since 1947 has published linguistic material by this author. The book has the following parts: "Introducción," pp. 13-37; "Fonética," pp. 41-145; "Morfología y sintaxis," pp. 149-367; "Formación de palabras," pp. 371-461; "Bibliografía," pp. 465-470.

Phonetics

Peter Boyd-Bowman, "Sobre la pronunciación del español en el Ecuador, "

Nueva revista de filología hispánica, VII (1953), 221-233 (one map).

This article discusses the ll, s, r, (tr, rr), the velar n, "algunos grupos cultos," j, f, b, d, g, as well as "vocalismo, acentuación y conclusiones." Pages 221-223 discuss the geographical distribution of the three dialectal zones in Ecuador.

*Harold V. King, "Sketch of Guayaquil Spanish Phonology," <u>Studies in Linguistics</u>, XI (1953), 26-30.

This article is a brief note on the phonology of Guayaquil Spanish, based on the speech of a single informant.

Lexicographical Works

*Misael Acosta Solís, "Vocabulario esmeraldeño," in Nuevas contribuciones al conocimiento de la provincia de Esmeraldas (Quito, 1944), 485-508.

This is one of the few published glossaries of the Spanish of this area.

*Justino Cornejo, "Diccionario del hampa guayaquileña," <u>Boletín de la</u> Academia argentina de letras, XXII (1957), 553-576.

This is one of the few studies known to me of Ecuadorean slang. It offers an alphabetical list of 259 words and 6 phrases with their meanings.

Jorge Icaza, En las calles, 3a. ed. (Quito, 1959), pp. 359. This edition contains a brief three-page vocabulario.

Jorge Icaza, *Huairapamushcas (Quito, 1948), pp. 220. This volume contains a five-page glossary.

Jorge Icaza, *Huasipungo, 3a. ed., con un vocabulario agregado por el autor (Buenos Aires, 1936), pp.157.

The glossary is brief.

Jorge Icaza, Huasipungo (Buenos Aires, 1948), pp. 140.

This edition contains a vocabulario (pp.135-140) which is valuable for its occasional comments on the phonetics of the spoken speech of the area. For example, on p.139 it is noted that "La ll española, en toda la sierra ecuatoriana-indios, mestizos y blancos--la transforman en sh, con un sonido parecido al de la j francesa."

Gardiner H. London, "Quichua words in Icaza's <u>Huasipungo</u>, "<u>Hispania</u>, XXXV (1952), 96-99.

The author presents a brief note on "the representations of sounds employed by the author" as well as definition and etymology for over a hundred terms found in this novel.

Miscellaneous Studies

*Justino Cornejo, "Cazando gazapos," El telégrafo, Guayaquil, May 23, 24, 29, 1956.

*Justino Cornejo, El anuncio, enemigo de la lengua (Quito, 1943), pp. 75.

*Honorato Vásquez, Reparos sobre nuestro lenguaje usual (Quito, 1940), pp.vii, 442.

PARAGUAY

Extremely little has been written on the Spanish of Paraguay.

Donald F. Fogelquist, "The Bilingualism of Paraguay," Hispania, XXXIII (1950), 23-27.

The writer has studied the importance of Guaraní in Paraguay and the impact that Guaraní and Spanish have made on one another, especially from the phonetic and lexicographical points of view.

Joseph E. Gillet, "Apiahá," Romance Philology, V (1952), 316-318.

This is an extremely scholarly study of this word, probably of Guaraní origin, which reached the Iberian peninsula about 1530 and disappeared before the end of the century.

Bertil Malmberg, "Notas sobre la fonética del español en el Paraguay," Vetenskapssocieteten I Lund, Aarsbok (1947), pp.175-192.

Reviews: M. A. Morinigo, <u>Nueva revista de filología hispánica</u>, II (1948), 283-285; T. A. Sebeok, <u>International Journal of American Linguistics</u>, XIV (1948), 137; Luis Flórez, Boletín del Instituto Caro y Cuervo, VI (1950), 301.

This is the only serious attempt at a description of the pronunciation of Paraguayan Spanish.

*B. Podtiaguin, "Catálogo sistemático de las aves del Paraguay," Revista de la sociedad científica del Paraguay, V (1941), 3-109; VI (1945), 63-80.

This article presents data on the popular and scientific names of birds

in Paraguay.

PERU

General Studies

There are several important general studies of Peruvian Spanish, as well as a good number of specialized studies.

*Pedro M. Benvenutto Murrietta, El lenguaje peruano (Lima, 1936), pp. xii, 230; ibid., segunda edición aumentada (Lima, 1947), pp. iii, 430.

Review: Amado Alonso, Revista de filología hispánica, III (1941), 160-166. This work is probably the outstanding treatment of the subject, regardless of the criticisms by Alonso which are summarized below. Part one contains a map that shows the distribution of the Indian languages of Peru in the sixteenth century and another one that shows the present-day linguistic areas. Part two deals with Peruvian vocabulary, and Alonso makes some extremely interesting remarks concerning dialect dictionaries. He is extremely critical of the third part, which deals with the phonology of Peruvian Spanish. His chief complaint concerns the inadequate phonetic description of the phonemes of Peruvian Spanish. The other two sections deal with morphology and syntax. Alonso is quite critical of the author for his lack of familiarity with the literature in the field of Hispanic and Hispanic American philology. He finds the most to praise in regard to the section on vocabulary; Alonso notes that the author "recoge y clasifica las influencias extranjeras en el vocabulario peruano, y presenta un cuadro interesantísimo del aporte africano, de las lenguas europeas (inglés, francés, italiano, portugués, alemán), del chino, hawaiano y japonés. Cierra esta sección otro capítulo sobre la replana o germanía peruana, breve y bueno. "

*Jose Jiménez Borja, "El problema del bilingüísmo en el Perú, "Letras, no. 19 (1941), 169-179.

Bilingualism and its problems are discussed.

*Max L. Wagner, "Das peruanische Spanisch," Volkstum und Kultur der Romanen, XI (1938), 48-68.

Review: *M. Paiva Boleo, Biblios, XVI (1940), 294.

Grammar

Javier Sologuren, "Fórmulas de tratamiento en el Perú," <u>Nueva revista</u> de filología hispánica, VIII (1954), 241-267.

This is a rather lengthy treatment of the subject. The article has the following parts: I, "Entre personas de familia: 1, Marido y mujer; 2, Entre enamorados; 3, Padres e hijos; 4, Hijos e padres; 5, Otros grados de parentesco; 6, De la patrona a los sirvientes; 7, De los sirvientes a los patrones"; II, "Entre amigos y conocidos: 1, Usados por los hombres; 2, Usados por hombres y

mujeres; 3, Usados por las mujeres"; III, "Entre desconocidos: 1, Usados por los hombres; 2, Usados por hombres y mujeres"; IV, "Relación de respeto y sumisión"; V, "Tratamientos de valoración racial." Quotations illustrating these various forms of address are taken from books and short stories by Peruvian authors. The bibliography appears on pp. 266-267.

Lexicographical Studies

Diccionario escolar peruano (Lima, 1948), pp. 423.

This pocket dictionary contains about 400 peruvianisms.

*César A. Angeles Caballero, "Antecedentes históricos del empleo de los peruanismos," Perú indígena, no. 12 (1953), 51-75.

*César A. Angeles Caballero, "Notas de folklore y dialectología, " Perú indígena, no.13 (1954), 120-151.

Both of the above should be of interest as their author is one of the outstanding modern students of Peruvian Spanish.

Carlos Camino Calderón, "Del lenguaje que se habla en el Perú, "La Crónica, Lima, Oct. 28, 1949, p.2.

The following are discussed: chuchunfon, chulla, chaquis, chungana, chungo, chupe, dano; dar posada al peregrino, menos al cajamarquino; dar vueltas como carnero alicuyado; ¡Das! ¡das! ¡dasito nomás!; de nación, de silla y carga, desvengarse; Dios es grande. The origin of the term is given along with definition and area in which it is found.

*Ibid., Jan. 7, 1950.

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*Max Julio Galdo G., "Barbarismos de uso frecuente," El aillu, I (Cuz-co, 1945), 148-150.

The author lists incorrect words in Peruvian speech beside the correct form of each.

Francisco Mostajo, "Cuadernos de peruanismos," <u>La Crónica</u>, Lima, Jan. 5, 1951, and Nov. 11, 1951.

The author discusses gamonal. Ibid., Aug. 17, 1952, pp. 16-17.

The author discusses neque, pulso, frescura e impavidez, and ventral.

Ibid., Dec. 21, 1952, p.13.

The author discusses garuba, chorro, and seviche.

*Enrique D. Tovar y R., "Identidades y diferencias en el habla de peruanos y portorriqueños. Estudio de semántica comparada, "Boletín de la Academia chilena, VIII (1943), 29-157.

This study has been briefly discussed by M. W. Nichols in <u>Hispania</u>, XXVII (1944), 121.

*Enrique D. Tovar y R., "Un cuasi soliloquio pueblerino," Boletín de filología, IV, nos. 22-24 (1943), 82-85.

The author italicizes the archaisms, vulgarisms, and peruvianisms found in this soliloquy recorded in a village near Canete.

Rubén Vargas Ugarte, "Glosario de peruanismos," Revista de la Universidad católica del Perú, XIV (1946), 151-179; Glosario de peruanismos (Lima, 1953), pp. 74.

"Estas voces y acepciones, espigadas por nosotros en libros y documentos un tanto raros, creo que constituyen un aporte no despreciable al Lenguaje Peruano y servirán para que otro u otros, con más aliento y más dedicación, nos den un día el Diccionario de Peruanismos que esperamos Hemos denominado a este trabajo Glosario de Peruanismos, porque las voces insertas lo son por su procedencia y el uso que aquí se ha hecho y hace de ellas, pero, salvo uno que otro vocablo, nadie las podrá denominar quechuismos, o sea voces tomadas de la lengua más común entre los aborígenes peruanos . . . " (pp. 151-2). For each entry there is given its part of speech and definition; occasionally quotations are given from Peruvian publications. The book is a revision of the article and has the following divisions: "Al lector, "pp. 3-9, a revision of the article's "Introducción"; "Glosario de peruanismos, "pp. 11-58, and "Refranes, "pp. 59-74. In regard to the third part of the book, the author notes that "los refranes aquí anotados proceden, en su mayor parte, del habla popular o han sido recogidos por nosotros directamente o bien los hemos entresacado de autores que, como Manuel A. Segura y otros costumbristas, se han hecho eco de lo que es moneda corriente en nuestro pueblo. " He notes that the proverbs do not appear in the collections of Maestro Correas or in the 21,000 refranes "que anadió el insigne Rodríguez Marín al trabajo del maestro salmantino. "

Studies, Chiefly Lexicographical, on Individual Works and Authors

Ciro Alegría, Porfirio Meneses, Aurelio Miró Quesada, Ricardo Palma, Mario Puga, Pedro de Oña, and Manuel Ascensio Segura have published works that contain glossaries; some lexicographical studies based on their works have been published.

Ciro Alegría

Ciro Alegría, Los perros hambrientos (Santiago de Chile, 1954), pp.180.

This novel contains a most inadequate vocabulario on pp.179-180. Sixtyone terms are very briefly defined. Many of these would seem to be of Quechua origin.

*Hans Schneider, "Peruanisches Spanisch in Ciro Alegrias La Serpiente de Oro, "Romantisches Jahrbuch, V (1952), 232-244.

According to Van Wijk (see the article listed under Porfirio Meneses), this is a "bien documentada monografía" in which "el autor trata de las particularidades del castellano hablado en una región norteña del Perú, en el alto Marañón."

Porfirio Meneses

H. L. A. van Wijk, "Algunos aspectos del habla rural de Ayacucho (S.O. del Perú) representada en Cholerías de Porfirio Meneses, "Homenaje a J. A. van Praag (Amsterdam, 1946), pp. 145-153.

This is a study of the speech of the cholos ayacuchanos. It is the author's opinion that "como los cuentos contienen bastantes peruanismos y muchos diálogos en dialecto ayacuchano, presentan valiosos materiales para aumentar nuestros conocimientos del habla peruana." The two main divisions of the article are "Rasgos fonéticos" and "Notas de gramática."

Aurelio Miró Quesada

César A. Angeles Caballero, "Los peruanismos en Aurelio Miró Quesada," El comercio, Lima, July 28, 1953, pp. 2, 6.

The author discusses 102 words found in Aurelio Miró Quesada's Costa. sierra y montaña (Lima, 1947). The following data are given for each word: citation from text, definition and discussion taken from other studies of Peruvian Spanish. The main divisions and words studied are as follows: "Voces de la organización social: auxilio, barchilón, cabecistas, chinas, emergenciados, envarados, faena, guapos, montoneras, moro-chuco, minga, propios, seyvinacuy"; "Voces relacionadas con la historia: arybalos, ayllus, acllas, chasquis, chulpas, huacas, huacos, mitimaes, ñusta, palla, pucara, quipus, quipucamayocs, keros"; "Voces relacionadas con la geografía: andenes, camanchaca, huaycos, huaylla, jalcas, paracas, puquios, puna, quechuas, soroche"; "Voces referentes a la vivienda: barbacoa, pascana, pirgas, pachillas, quincha, ranchos, tambo, wachaques", "Voces que se refieren a la vestimenta: centro, lliclla, cushmas, chullo, jono, llacollas, ojota, roncadoras, umillana"; "Voces que designan utensilios domésticos: chombas, tachos, mocagua, mates, pongas, poto, porongos"; "Nombres de animales: condores, cuy, charapas, hualos, llamas, piajenito, suches, yayaimama"; "Nombres de plantas: achiote, amancay, cabuyas, cantuta, capuli, coca, curare, chirimoya, hurangos, ichu, rocotos, chamico, chamiza, yuyos"; "Voces agrícolas: chacras, chimbar, ingenios, inverna, topo"; "Voces que nombran objetos diversos: cocobolo, chilligua, callas, pushcas, macanas, nicula, ororya, pucuna, tupus"; "Voces diversas: baratillo, caballitos, champi, shulka, pajarera, llimpi, quipichado, yapa.

César A. Angeles Caballero, "Peruanismo, lenguaje popular y folklore

en un libro de Aurelio Miró Quesada, "Letras, nos. 50-53 (1954), 105-124.

This article has the following parts: I, "Peruanismos relacionados con el folklore: (a) voces que designan comidas y bebidas; (b) voces que se refieren a motivos folklóricos; (c) voces que nombran danzas; (d) voces que designan canciones; (e) voces que nombran instrumentos musicales"; II, "El lenguaje popular; Los regionalismos"; III, "El folklore: las coplas populares." Sixty-four words are discussed in part one.

Pedro de Oña

*César A. Angeles Caballero, "Los peruanismos en el Arauco domado, "Mercurio peruano, XXXVII (1956), 496-502.

The author presents a discussion of twenty-one words found in this colonial epic poem.

Ricardo Palma

Ricardo Palma, "Neologismos y americanismos, " in <u>Tradiciones peruanas (Lima, 1953)</u>, pp. 1384-1408.

This lexicographical note to one of Peru's classics should prove of value to the student of this work.

Mario Puga

Mario Puga, Puerto cholo (México, 1955), 257 pp.

Forty-two words are briefly treated on pp. 255-257 of this Peruvian novel.

Manuel Ascensio Segura

César A. Angeles Caballero, "El lenguaje popular peruano en las <u>Comedias de Segura</u>," Cultura peruana, in no. 56 (1952).

This work is based on the Comedias of Manuel Ascensio Segura. It has the following subdivisions: 1, "Los diminutivos"; 2, "Los aumentativos"; 3, "Apócope"; 4, "Prótesis"; 5, "Voces y frases de ambiente serrano"; 6, "Frases de sabor femenino"; 7, "La jarana y frases alusivas a ella, " a discussion of jarana, chupar, estar en turca; 8, "Expresiones diversas." Quotations are given from the various plays.

César A. Angeles Caballero, "Los peruanismos en las comedias de Segura," Mar del Sur, VII (mayo-junio 1952), 34-50.

Part I is the introduction, pp. 34-36; part two discusses titles of the Comedias which contain peruvanisms, pp. 36-38; part three is "un intento de clasificación de los peruanismos utilizados por Segura." The rest of the article is a discussion of "voces que se refieren a la organización social" and "voces que aluden a costumbres y actividades afines." The following words are discussed: adulón, bicho, camote, candelejona, casero, corbatones, empiten, criolla, chacra, chinganero, cholo, chuncho, gringos, macacos, mataperros, maltoncita, mocho, nata, patuleca, pascana, pechugón, pinganilla, pulpería, rancho, suertero, tambo, zamba, zarrapastroso, chingana, plata carca, ojotas, poncho;

baqueta, cocacho, choclón, montoneros, trocer (tuerzan), yuyos, yuyonaza.

César A. Angeles Caballero, "Anotaciones a una obra de A. Malaret," Letras peruanas, I (Oct. 1951), 77-78.

The author comments on the words considered as Peruvian Spanish found in the first part of Malaret's Los americanismos en la copla popular y el lenguaje culto.

César A. Angeles Caballero, Los peruanismos en la literatura peruana: tomo I (Lima, 1956), pp. vii, 82.

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This is a study of words found in Pedro Cieza de León, Concolorcorvo, Manuel Ascensio Segura, Ricardo Palma, José Santos Chocano, Carlos Germán Amezaga, Mariano A. Cateriano, Celso V. Torres, César Vallejo, Aurelio Miró Quesada Sosa, Santiago Vallejo, Luis Fabio Xamer, Enrique López Albújar, Aurelio Arnao. The work contains an "Indice onomástico" and an "Indice de peruanismos."

Studies of Slang

*Francisco Ayala Noriega, "El lenguaje del hampa criolla," Revista policial del Perú, no. 217 (1952), 31-36.

José Bonilla Amado, Jerga del hampa (Lima, 1956), pp. 119.

Both of the above deal with underworld slang. That of José Bonilla Amado is based on field work conducted at the Penitenciaría y Cárcel Central de Varones de Lima from 1954 to 1956. The value of the present study to the linguist lies in the fact that it is one of the few attempts at a discussion of the vocabulary of criminals and of criminal slang in Latin America. Almost half of the volume is a glossary; the first half of the volume deals with "Sociedad y lenguaje," "El hampa," "Teoría de la jerga," "Teorías criminológicas sobre la jerga," "Importancia criminológica de la jerga," "Conclusiones." This volume also contains a bibliography which could be very helpful to individuals interested in other material in this field.

Etymological Studies

Harri Meier, "Esp. garúa, port. caruja," Nueva revista de filología hispánica, "IV (1950), 270-274.

Augusto Malaret, "Garúa," Boletín de la Academia argentina de letras, XIV (1945), 383-386.

*Aurelio Miró Quesada Sosa, "Para la investigación de un peruanismo. La que llaman garúa en esta tierra, "El comercio, Lima, Sept. 16-19, 1952.

All three of these articles discuss the origin of garúa. The Malaret article gives references to Acosta's Historia natural y moral de las Indias, where

this word occurs. The Meier article is a discussion of and a modification of an etymology of this word proposed by Juan Corominas in Revista de filología hispánica, VI (1944), 1-15.

*Federico Schwab, "Lo huachafo como fenómeno social," Tres, no. 4 (1940), 16-22.

This article has two parts: "Sobre huachafo 'cursi' en el Perú"; "Origen de la voz y difusión social."

Alberto Taruo, "Huella de los tamales en el lenguaje y la literatura del Perú," Revista nacional de cultura, XIV, no. 96, enero-febrero, 1953, 81-107. Idiomatic expressions derived from the word tamal are discussed.

Proper Names (Place and Personal)

*José N. Beltrán, "Apodos indígenas," Waman Puma, II (1942), 24.
This article is a study of native nicknames.

*Víctor Navarro del Aguila, "Los motes simbólicos del Huamanguino, "
El comercio, Cuzco, July 28, 1941, p. 4.

This article should be of more interest to folklorists than to linguists.

*Enrique D. Tovar y R., "Algunas toponimias peruanas," Boletín de filología, IV, no. 25-27 (1944), 58-69.

The author finds the origin of thirty Peruvian place names to be of Mexican Indian origin. It attempts to show that the natives of Peru and Mexico were in contact with one another before the arrival of the Spanish.

Enrique D. Tovar y R., "Estudios dialectológicos. Paliques filológicos. Diminutivos afectivos o familiares de nombres propios en el Callejón de Huailas (Perú), "Boletín de la Academia argentina de letras, X (1942), 749-763.

The author states: "Quiero exclusivamente referirme a los diminutivos afectivos que se emplean en el valle de Huailas para ciertos nombres propios." He notes Quechua influence in the formation of the diminutive forms of proper names: "Va en seguida una corta lista de más o menos un centenar de nombres de los llamados 'de pila, ' con los diminutivos característicos de la zona del Callejón de Huailas. Algunos forman el diminutivo afectivo por apocopación; otros por aféresis; los hay enteramente desfigurados como en España y en algunas repúblicas de Hispanoamérica. En fin, en no pocos se encontrará la intromisión de aquella sh y de las terminaciones de índole quechua." This article refers to the other literature on the subject which deals with Spain and Latin America.

Enrique D. Tovar y R., "Trescientos gentilicios peruanos," Boletín de la Academia argentina de letras, XIV (1945), 185-215.

This article gives the place name, the location, and the name applied to its inhabitants.

Studies on the Spanish of Arequipa, Pirua, and Cutervo

Francisco Mostajo, "Exposición folklórica de Arequipeñismos," <u>La Crónica</u>, Lima, Feb. 24, 1951, p. 2.

This article discusses satisca, abuelango, -a, chuma, canaca, punque. Ibid., March 9, 1951, p. 2.

The writer discusses vendaje, porrete, temblor, huato y caito, caucacho, huachano.

Ibid., April 27, 1951, p. 2.

This article discusses \underline{i} \underline{o} \underline{di} \underline{por} \underline{de} , $\underline{chajualla}$, \underline{salva} \underline{y} \underline{troya} , $\underline{chanaco}$, \underline{a} paquete, futre \underline{y} pije.

Ibid., May 18, 1951, p. 2.

In this article puputi, pac-la, chuno, chuto are discussed.

Ibid., June 30, 1951, p.2.

A discussion of pelusita, maito, chatre, fiero, cacacho y cachicoso,

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Ibid., Feb. 28, 1952, pp. 2, 18.

This article discusses <u>panal</u> <u>de rosa</u>, <u>pera</u>, <u>guayabas</u> <u>y</u> <u>cotimbas</u>. Ibid., Aug. 25, 1952, p. 2.

The writer discusses $\underline{posesivo}$ \underline{con} " \underline{y} " $\underline{pospuesta}$, $\underline{doctorlay}$, \underline{huasca} , chueco.

Ibid., Sept. 21, 1952, p. 17.

A discussion of suraino, saltanitas, ocollo, gritonear, perdidera.

Miguel Angel Ugarte, <u>Arequipeñismos</u> (Arequipa, 1942), pp. viii, 80. Review: *Pedro M. Benvenutto Murrieta, <u>Mercurio peruano</u>, XXIV (1942), 229-232.

This small book is based on the author's 1934 thesis entitled "Hacia un diccionario de arequipeñismos." The thesis contained some 700 words; the present work contains close to 1,200. He states that very few individuals in Arequipa have been interested in lexicographical studies, and he discusses the few existing studies on the speech of Arequipa. He has omitted "un centenar de voces consideradas como deshonestas." The arrangement is strictly alphabetical. The part of speech, definition, and sometimes a quotation in which the word is used are found for almost all entries. "Los quechuismos y los vocablos derivados de éstos, van en lo posible, con sus correspondientes etimologías. Las voces señaladas con un volado, son castellanas, registradas en el Diccionario de la Academia, pero que en Arequipa tienen otra acepción."

*Julio A. Berrios Ríos, "Idioma en Cutervo, " <u>La Prensa</u>, Lima, Oct. 31, 1952.

A very brief study on the Spanish of Cutervo.

Martha Hildebrandt, "El español en Pirua," Letras, no. 43 (1949), 256-272.

A very brief study.

Non-Spanish Influences on Peruvian Spanish

*Manuel Pareja Buenos, "Anglicismos, " Mercurio peruano, XXXIV (1943), 223-234.

This article discusses words of English origin that have entered Peruvian Spanish.

*Rafael P. Samaniego Jurado, <u>Influencia negativa de los dialectos regionales del Perú en el castellano</u>. Dedicado a los maestros urbanos y rurales (Huancayo, 1946), pp. 55.

The first edition of this work appeared in Huancayo in 1932. The languages dealt with are Quechua, Aymara, and Yaraví.

NOTE

For much of the section on Cuba I am greatly endebted to Esteban Rodrf-guez Herrera, who was kind enough to present me with copies of his works and to give me valuable advice on sources for the study of Cuban Spanish. The Departamento de Consulta y Lectura of the Biblioteca Nacional del Perú provided me with an invaluable listing of books and periodical and newspaper articles on Peruvian Spanish. The Librería Internacional of Lima assisted me in obtaining some of this material.

Complete files of many of these journals are not available in the United States. Late in 1956 the Union Card Catalog of the Library of Congress could locate no complete files of Letras peruanas, Perú indígena and Mar del Sur in this country's libraries. The incompleteness of certain periodical files has prevented my coverage from being as complete as it might otherwise have been. I feel that the incomplete coverage of Latin American scholarly books and periodicals by American libraries should be of concern not only to libraries but also to scholars in the field of Hispanic culture in this country.

RECENT BOOKS IN THE FIELD OF CLASSICAL LANGUAGES AND LITERATURE

F. E. Adcock. Roman Political Ideas and Practice. Ann Arbor: University of Michigan Press, 1959 ("Jerome Lecture," Sixth Series). Pp. vi, 120.

A discussion of Roman political practice in light of the ideas of dignitas and libertas and a discussion (and discounting) of many theories concerning Roman politics and political ideals.

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Apollonius Rhodius. Argonautica, ed. Hermann Fränkel. Oxford: Clarendon Press, 1959. Pp. 204.

The new Oxford Classical edition, replacing the old Seaton edition. A good piece of work, taking into account new material.

Apollonius Rhodius. The Voyage of the Argo, tr. R. Warner. Baltimore: Penguin Books, 1959 ("Penguin Classics," L85). Pp. 207.

A readable and intelligible translation (for the first time, I believe) of the Argonautica, but the author perhaps does too much omission and addition to the text.

Aristotle. On Poetry and Style, tr. GMA Grube. New York: Liberal Arts Press, 1958. Pp. xxxii, 110.

A new translation well done in the repellent LAP format.

E. Badian. Foreign Clientelae (264-70 B.C.). Oxford: Clarendon Press, 1958. Pp. xi, 342.

The importance of the <u>cliens-patronus</u> conception to the process of extending Roman rule over the states of the Mediterranean and over individuals. Ingenious, but perhaps over-subtle.

André Bonnard. <u>Greek Civilization II</u>, tr. A. L. Sells. London: George Allen and Unwin, 1959. Pp. 248.

A generally good piece of work, dealing with the Age of Pericles.

Lionel Casson. The Ancient Mariners. New York: Macmillan, 1959. Pp.xx, 286.

The history of sailors and ships in the ancient world, told in a lively style. Accurate, concise, readable and useful.

M. L. Clarke. <u>Classical Education in Britain 1500-1900</u>. Cambridge University Press, 1959. Pp. viii, 234.

From "How can we learn Latin?" to "Why should we learn Latin?", supported by great erudition and wit. Should be required reading for teachers of the classics.

Alfred Duggan. King of Pontus: The Life of Mithridates Eupator. New York: Coward-McCann, 1959. Pp. 208.

A very good biography of a monarch who deserves to be better known; well written. If you wish to study the darker side of Roman rule in the age of Cicero, and understand why the Romans were so hated, read this.

Euripides. Three Great Plays of Euripides: "Medea, Hippolytus, Helen, "tr. Rex Warner. New York: Mentor Books, 1958. Pp.xix, 192.

A re-issue of three of Warner's good translations in one book.

M. I. Finley. The Greek Historians. New York: Viking, 1959. Pp. 512. Selections from Herodotus, Thucydides, Xenophon, and Polybius with notes and an introductory survey. As good as Robinson's if you like this sort of thing.

P. Friedländer. Plato: an Introduction, tr. H. Meyerhoff. New York: Pantheon Books, 1958 (Bollinger Series No. LIX). Pp. xxiii, 423.

An English translation of Vol. I of a revised and enlarged second edition of F.'s well-known work. F. deals with such topics as \underline{Eidos} , \underline{Daimon} , \underline{Eros} and emphasizes the importance of the dramatic technique of the dialogues to the philosophic content.

D. Grene. The Complete Greek Tragedies, ed. R. Lattimore, 4 volumes. Chicago: University of Chicago Press, 1959.

The completed series of translations begun in 1953. A welcome addition to many libraries as a replacement for Oates and O'Neill. The translations convey quite well the power of the Greek originals.

N.G.L. Hammond. <u>History of Greece</u>. Oxford: Clarendon Press, 1959. Pp. xx, 687.

A good standard work, sensible and sound in most parts, but marred by a few errors.

Richard M. Haywood. The Myth of Rome's Fall. New York: Thomas Y. Crowell, 1958. Pp.178.

A re-examination along lines previously worked by Bury, challenging the idea of any single causation or of general dry-rot.

F. Heichelheim. An Ancient Economic History, Vol. I, tr. Mrs. Joyce Stevens. Leiden: Nijhoff, 1958. Pp. xii, 542.

A new edition and translation of Heichelheim's monumental work, marred by many infelicities of translation.

L. H. Jeffery. The Local Scripts of Archaic Greece. Oxford: Clarendon

Press, 1959. Pp. 428.

S.

The first full-scale study of the epichoric Greek alphabets published in English for many years. The plates are clear and the material is covered neatly and concisely.

H. D. F. Kitto. Sophocles: Dramatist and Philosopher. London: Oxford University Press, 1958. Pp. viii, 64.

The author's purpose is to show "that Sophocles was not only a superb artist, but also a profound thinker." Former well-proved, latter not.

Albin Lesky. Geschichte der griechischen Literatur. Bern: Francke Verlag, 1957-59. Pp. 827.

An ideal <u>Handbuch</u>, presenting a unified and comprehensive view of Greek literatures to the fifth century A.D. It is modern in concept, complete in coverage, up-to-date in scholarship, concise, and fair in judgment.

Paul Maas. <u>Textual Criticism</u>, tr. B. Flower. Oxford: Clarendon Press, 1958. Pp. x, 59.

A little compendium of principles of "Textkritik."

Sr. M. Bonaventure McKenna. Successful Devices for Teaching Latin. Portland, Me.: J. Weston Walch, 1959. Pp.ii, 205.

A compendium of practical suggestions for implementing learning--teaching techniques, aids, devices from classroom experiences. Many typographical errors.

L. A. Moritz. Grain Mills and Flour in Classical Antiquity. Oxford: Clarendon Press, 1958. Pp. xvii, 230.

An authoritative and important book on types of mills and types of flour used in antiquity. An interesting work on a neglected facet of ancient life.

Sir John Myres. Homer and his Critics, ed. D. Gray. London: Routledge and Kegan Paul, 1958. Pp.xii, 302.

A critical survey of the contributions to Homeric studies by critics, scholars, and others from the Alexandrians to the present. Important, but heavy going.

A. K. Narain. The Indo-Greeks. Oxford: Clarendon Press, 1957. Pp. xvi, 201.

A sound and astringent survey of the rule of the Greeks in Bactria and India after Alexander the Great to Menander's time. A useful antidote to Tarn.

Oscar E. Nybakken. Greek and Latin in Scientific Terminology. Ames, Ia.: Iowa State College Press, 1959. Pp.xi, 321.

A book which most admirably carries out the task of enabling those in biological and medical studies to understand existing nomenclature and coin new terms.

Denys L. Page. <u>History and the Homeric Iliad</u>. Berkeley: University of California Press, 1959 (Sather Classical Lectures, v.31). Pp.350.

A useful compendium of material dealing with the history of the period 1400-900 B.C., with careful analysis, by one of the foremost separatists.

Petronius. The Satyricon, tr. W. Arrowsmith. Ann Arbor: University of Michigan Press, 1959. Pp.xxv, 218.

A new translation, faithful to the Latin, and never bowdlerizing the English. Verse renderings are vigorous and the introduction terse and competent.

Plutarch. The Fall of the Roman Republic: Six Lives by Plutarch, tr. Rex Warner. Baltimore: Penguin Books, 1958 ("Penguin Classics, " L84). Pp. 320.

An excellent translation, except for the device of footnoting what the translator considers digressions. Much to be preferred to Perrin or "Dryden-Clough."

G. M. A. Richter. A Handbook of Greek Art. London: Phaidon Press, 1959. Pp. 421.

A fine survey, especially the chapter on vases, but with some limitations. No Mycenaean art, little architecture, and little esthetic commentary.

C. A. Robinson, Jr., ed. The Spring of Civilization: Periclean Athens. New York: Dutton, 1959 ("Dutton Everyman Paperback" D34). Pp. xii, 460.

An anthology, with good clear notes, of writings from the historians, dramatists, and philosophers of the Periclean Age. Useful for the undergraduate or interested layman.

H. J. Rose. A Commentary on the Surviving Plays of Aeschylus. Two vols. Amsterdam: Nord-Holland. Pp. 323, 299.

A useful and complete commentary. The first in English in sixty years.

H. H. Scullard. From the Gracchi to Nero. London: Methuen, 1959. Pp. xii, 450.

Covers the period of the transition between Republic and Empire in the manner of the Methuen Series; concise, readable, and not too detailed.

Eiliv Skard. Sallust und seine Vorgänger. Oslo: A. W. Brogger, 1956 ("Symbolae Osloenses, "Supp.XV). Pp. 109.

A sensible and sensitive analysis of Sallust's style in relation to that of

earlier Latin authors. He finds, probably rightly, many echoes of earlier writers.

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Sophocles. Oedipus the King, tr. B. Knox. New York: Pocket Books, 1959 ("Pocket Library" 75). Pp. xxxiv, 110.

A translation originally extended as a scenario and designed for students "who will study the play with the aid of the films" produced by the Stratford Festival Company of Canada. Not a strictly accurate translation. Introduction discusses Sophocles, Athens, and origins of tragedy.

R. Syme. Colonial Elites: Rome, Spain, and the Americas. London: Oxford University Press, 1958. Pp.x, 65.

Examination and comparison of Roman colonists in Spain with English colonists and Spanish colonists in America. A demonstration of the use of prosopography in history.

Vergil. Aeneid, tr. M. Oakley. London: J. M. Deut, 1957 ("Everyman's Library," No. 161). Pp. xvii, 298.

T. B. L. Webster. From Mycenae to Homer. London: Methuen, 1958. Pp. xvi, 311.

A study of the development of Greek ideas and of social organization between 1200 and 700 B.C., and of the bearing on the Homeric Question--by a Unitarian.

A. G. Woodhead. The Study of Greek Inscriptions. Cambridge: Cambridge University Press, 1959. Pp. 138.

One of the best handbooks so far published in a difficult and exacting field.

Arthur M. Young. <u>Legend Builders of the West</u>. Pittsburgh: University of Pittsburgh Press, 1958. <u>Pp. 255</u>.

The author traces the transmission of nine legends, e.g., Echo and Narcissus in the arts of the Western World. The facile and witty style offsets the monotony of the organization.

R. J. Buck







